# Stolen Art Alert

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January/February 1984

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**Stolen Art Alert**
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Cover: Rembrandt Harmensz van Rijn, *Artist's Mother Seated at a Table,* stolen October 1983.

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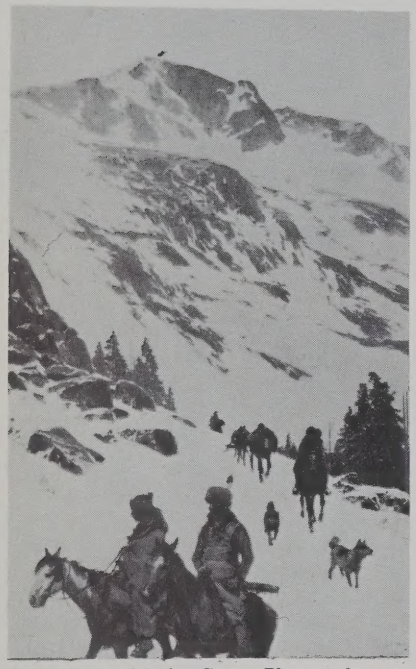
# Correction

An error was made with regard to a detail in reporting the sale of a painting, Henry Farny's *Moving Camp*, in the November 1983 issue. The Bartfield Gallery did not purchase this painting from Claire Eatz, as reported, but rather purchased a half interest from a reputable New York gallery. The price paid was far in excess of the $70,000 stated.

We apologize for the error.



*Henry Farny, Moving Camp. Photograph courtesy of Fenn Galleries, Ltd.*

# IFAR Announces European Office

IFAR is pleased to announce the establishment of a European office in Lausanne, Switzerland. The office will gather information for *Stolen Art Alert,* and answer inquiries from Europe regarding the possible circulation of stolen works and forgeries.

IFAR's European correspondent, Francine Leblache, will provide further information upon request. Write to IFAR, c/o Rouvrex S.A., 3 Ave. Ruchonnet, 1003 — Lausanne, Switzerland. Telephone: 21/22.13.14. Telex no. 24'975.

# In This Issue:

**France and New York**
This month we are reporting a number of thefts involving African sculpture. In France, an important collection of Ashanti jewelry was stolen from the Musée de l'Homme (no. 341). Several wood statuettes were stolen from another collection in France (nos. 342-3, 349, 353-4, 361). In New York, a number of sculptures were stolen from an apartment (no. 344-8, 350-2, 355, 358). In November, several small pieces of African sculpture were stolen from a New York gallery (nos. 357, 359-60). The same gallery suffered the theft of an important Yoruba Divination Tapper in December (no. 356). Two men are believed to be involved. One man, carrying an empty athletic bag, drew the attention of staff members while he walked around the gallery touching pieces. His accomplice quietly slipped into the gallery, opened a locked glass case, removed the Divination Tapper and left unnoticed.

**Italy**
A large collection of pre-Columbian jewelry was stolen from an apartment in Rome (nos. 313-16, 318-40). Police believe the thief first took the pieces to Switzerland and that they may now be in Germany, Paris, London or New York. In another large theft, engravings by Albrecht Dürer (nos. 115-55); Stefano della Bella, (nos. 159-64); and Hieronymus Wierix (nos. 99-111) were stolen from a library in Pescia, Italy.

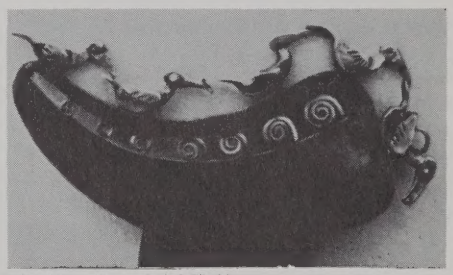
**Czechoslovakia**
The Austrian government and Interpol report the theft of several objects, mostly silver and glass, from Betliari Castle on November 1, 1982. The art work is believed to have been brought to the West (nos. 203, 207, 241-8, 256, 264-6, 269-70, 273-9, 296, 298-300, 302-8).

**Canada**
A large art collection was stolen from an Ontario home while the owner was away. Several Old Master paintings were stolen, including works by 17th-century Flemish and Dutch painters, prints by Dürer and Rembrandt, in addition to 20th-century masters, including prints by Picasso (nos. 1, 15-20, 22-5, 39, 41, 55, 57-60, 95-6, 112-14, 168-70, 179).

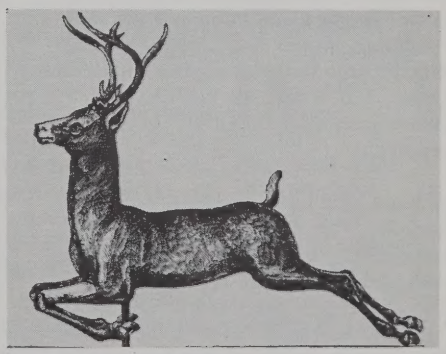
**New England**
A rash of weathervane thefts has come to the attention of IFAR (nos. 228-9, 231-5). From tracks at the scene, two men are believed to have been involved in the theft of the Leaping Stag Weathervane from the roof of the Nashua Public Library, Nashua, N.H. (no. 231). The Morgan Horse Farm in Vermont also suffered the loss of its weathervane (no. 232).

*Lynn Stowell Pearson*

*Yoruba, Divination Tapper*



*Mochica, Ceremonial Knife*



*Leaping Stag Weathervane*

# Title Disputes at Auction Houses

The thief seems to be the only clear winner when stolen art is sold at auction. The original owner must sue to recover his art; the buyer must return the art to the original owner, and he may have to sue to recover his loss; the auction house is in the middle and may be named in one or both suits. No legal precedent has been established since these cases have never been tried in the courts.

Three recent cases at Christie's and one involving Sotheby's indicate some of the difficulties of settling stolen art claims when the objects have been auctioned. Bill and Jim Havender are owners of stolen dolls sold at auction and they want their property returned; Beresford Willcox is the unhappy purchaser of a stolen painting; and Princess Christina of Sweden recovered her stolen property. The DeShong Museum settled out of court with Sotheby's in the case brought against the auction house for selling paintings stolen from the museum.

The question for a buyer at auction is that of clear title. Since the auction house mediates between seller and buyer, the buyer can not check title and therefore the implied obligation rests with the auction house. Auction houses argue that because of the volume of business they handle, it would be impossible to research the title of each object.

The auction houses maintain a neutral position in these cases and invite the two parties (the owner/consignor of stolen art and the buyer) to settle their differences. When this is not possible, the policies of Christie's and Sotheby's differ. When Christie's becomes involved, their legal counsel says they examine each case on an individual basis. Mitchell Zuckerman, of Sotheby's legal staff, says it is Sotheby's policy to pay a fair market value for the art. When confronted with the problem of stolen art sold at auction, both Christie's and Sotheby's say they cooperate with the authorities and they rely on organizations such as IFAR, the police, F.B.I. and the Art Dealer's Association of America for art theft reports.

*French Bisque Doll, marked A.T. Photo by Richard Merrill.*

*French Bisque-Headed Parisienne.*

William and James Havender (of Berkeley, Ca. and Poughkeepsie, N.Y., respectively) hope to reach a settlement with Christie's in pre-trial negotiations. The Havenders inherited a collection of dolls and had kept them in the attic of their Woodlawn, N.Y. home. The house was rented out and sometime between July and September, 1981, 19 of the best dolls in the collection were stolen. The collection contained a number of rare dolls, one of them a three-faced Red Riding Hood, which is one of only two such dolls known, according to Margaret Whitton of the Strong Museum, Rochester, N.Y.

The Havenders have accused Martine Prabel, the ex-wife of a former tenant, of the theft. According to the Havenders, after taking a select group of dolls from the attic, Ms. Prabel brought the dolls to Christie's East in a shopping bag and consigned them.

The dolls were sold at three auctions: September 30-October 1, 1981, Sale 216, Lots 895, 897-8, 974-5, 990-8; December 7-8, 1981, Sale 237, Lots 1021-5; and March 9, 1982, Sale 260, Lot 1001. They brought about $49,000 total and were sold to 15 purchasers. A French bisque doll, marked A.T., was illustrated on the cover of Christie's September 30-October 1, 1981 sale, Lot 995, and brought $11,000. The buyer told the Havenders that this doll was sent to London, but its whereabouts are unclear.

After the sales, Ms. Prabel flew to Switzerland and is now living in France. The Havenders have obtained a signed confession from Ms. Prabel and were able to recover $20,000 of the money. Law enforcement officials do not seem interested in extraditing Ms. Prabel for the theft of $49,000 worth of dolls. Although the Havenders have recovered $20,000, their costs in lawyer's fees and travel total about $12,500 and they doubt that these expenses can be recouped.

Christie's will not pursue the matter with the purchasers; their position is that the Havenders should solve the problem. They point to their conditions of sale, which state that they act as agents for the consignor and are essentially middlemen in the transaction. (Since this case is in litigation, Christie's legal counsel could not make any comments.)

The Havenders say that, under threat of subpoena, Christie's turned over the list of purchasers. The Havenders' attorney sent a letter to these buyers on May 31, 1983, requesting the status of the dolls. The answers were mixed: some had been resold, one doll was accidentally smashed, some buyers would not respond, and some indicated they were willing to return the dolls.

At the request of the Special Investigative Unit of the Police Department of the City of New York, Christie's also wrote a letter to notify the buyers of the question of ownership. Christie's has invited the Havenders to proceed with writs of replevin (a court action to recover stolen goods) with each of the 15 purchasers. However, this would be too costly, according to the Havenders.

Christie's has also suggested that the money recovered from Ms. Prabel be put into a joint fund (into which Christie's may contribute a so-far unspecified amount) from which the dolls would be repurchased. The Havenders noted the ironic situation of negotiating this unspecified sum while their legal costs escalate. The dolls have most recently

*Three-faced Red Riding Hood Doll, Grandmother. Photo by Richard Merrill.*

*Three-faced Red Riding Hood Doll, Wolf. Photo by Richard Merrill.*

been appraised at $62,000 (versus the $49,000 auction price), therefore making it even more costly to recover them.

Although this case is still pending, the Havenders are critical of Christie's for accepting the dolls in a paper bag, without questioning ownership. Bill Havender told IFAR, "The auction houses could do much on their own to alleviate this situation through making more thorough provenance checks on items offered for consignment, and by publicly guaranteeing to buyers the soundness of the title transferred at auction."

Christie's of London settled out of court with Beresford Willcox, who purchased a stolen painting at auction.

Mr. Willcox bought a painting at Christie's July 7, 1978 Sale of Important Old Master Pictures, Lot 153. The painting, *The Madonna and Child,* was attributed to a close follower of Agnolo Gaddi. Mr. Willcox purchased the painting for £19,000 plus a ten percent buyer's premium. He spent another £1,000 to have it restored. Once restored, the painting was determined to be by Gaddi, rather than a follower, and therefore its value increased. It was also learned that the painting once belonged to Bernard Berenson.

In 1982, the consignor of the painting, Robert F. Warren, was convicted of receiving stolen property. The Gaddi painting was stolen from the Church of St. Andrew and St. Mary in Stoke-Rochford, Lincolnshire. In March of 1982, the painting was returned to the church by a court order.

*French Bisque-Headed Parisienne.*

Mr. Willcox sued Christie's for the purchase price, the buyer's premium and restoration costs. Christie's refused repayment on the grounds that they act only as agents for the seller and do not have the "authority to make or give any representation or warranty whatever in relation to any Lot." (High Court of Justice, Queen's Bench Division, 1982, No. 2336, Defence.) Christie's further argued that they "were not party to the contract by which the painting was sold" and that the buyer's premium of £1900 was "part of the purchase price and was retained by the Defendants (Christie's) pursuant to the terms of their contract with Warren (the consignor) and not otherwise." (High Court of Justice, Queen's Bench Division, 1982, No. 2336, Defence.) Christie's also argued that since the theft was not reported in any publication where it would have come to the attention of the art world, they had grounds to believe Mr. Warren had good title.

Mr. Willcox argued that Christie's was in breach of contract and liable for negligence and misrepresentation. Mr. Willcox further argued that since Christie's intervened between seller and buyer, the implication was that the seller could pass good title.

This case was settled out of court, "without admission of liability." Mr. Willcox was refunded the purchase price of the painting plus the ten percent buyer's premium, but not his legal fees, restoration costs, nor the added value resulting from the reattribution. Mr. Willcox told IFAR he is bitter about the case and wondered how a buyer at auction can ever be assured of clear title.

All parties settled amicably in the case involving a gold pocket watch belonging to Princess Christina of Sweden. The watch, stolen from her home in 1979, was originally a present from Queen Victoria of England to Leopold in 1864, and subsequently inherited by Princess Christina. The watch was sold at Christie's, New York, October 19, 1982 sale to Gerald Gosselin, owner of the Concord Coin Shop, Concord, N.H. Mr. Gosselin paid $3,500 for the watch plus the ten percent buyer's premium.

When Princess Christina learned of the sale, she promptly received the name of the purchaser from Christie's, according to Bill Havender who spoke with the Princess. (Christie's legal counsel would not comment on the specifics of this case.)

Before purchasing the watch, Mr. Gosselin said he verified its title by

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asking Dr. Snellenberg, of Christie's, "...if Christie's had clear and unquestionable title to the watch."

Princess Christina brought a replevin suit to the State Court of New Hampshire. Mr. Gosselin's countersuit, an interpleader, sought to have Christie's and Princess Christina settle the matter themselves and award him an unspecified amount in damages.

An out-of-court settlement was reached, which bars disclosure of the financial arrangement, but the two principal parties appear to be pleased. Princess Christina's watch was returned and Mr. Gosselin reached a fair settlement with Christie's. It has been reported that Mr. Gosselin was asking Christie's to repay the purchase price, his buyer's premium and lawyer's fees — and that Mr. Gosselin broke even.

Another recent settlement was reached when the DeShong Museum, Chester, Pa., settled out of court with Sotheby Parke Bernet. Between 1976 and 1979, antique dealer Lawrence McCall allegedly stole about 100 paintings from the DeShong (see *SAA,* Feb. 80). Investigators learned that Mr. McCall had consigned at least 28 paintings to Sotheby's, and nine were already sold. Mr. McCall made several trips to Sotheby's and marveled at how easy it was. "They don't ask you any questions about who you are or where you get the paintings or anything," he said.

The DeShong and Sotheby's reached an undisclosed settlement concerning payment for the nine works sold through auction. Settlement was reached shortly before the case was to go to court.

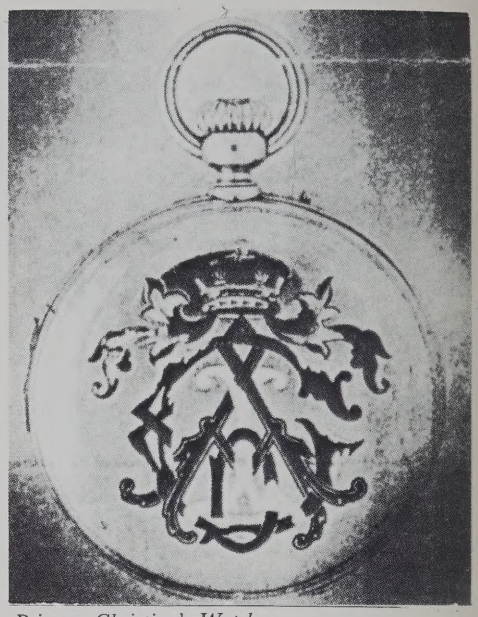
Both the Havender and DeShong cases illustrate how easy it can be to consign stolen art. Serious consideration should be given to a practice that could prevent this from becoming a common occurrence. The auction houses state that by circulating published catalogues, they hope to discourage the consignment of stolen art. In order to further discourage such practices, the auction houses should begin to take a closer look at some of the consignors and begin asking more questions regarding title.

In an effort to resolve legal disputes, Bill Havender has suggested that the auction houses take their ten percent buyer's premium and buy insurance to cover losses, both for the owner who has clear title and for the innocent buyer. Sotheby's and Christie's say they have insurance, but would not be specific as to coverage.

The auction houses have been consistent in avoiding a court case which could firmly establish the extent of their liability. However, in cases involving art dealers in a similar position, the courts have clearly established that they are liable (Menzel v. List, 49 Misc. 2d 300, 267 N.Y.S. 2d 804 (Sup. Ct. 1966), aff'd, 24 N.Y. 2d 91, 93, 246, N.E. 2d 742, 743, 298 N.Y.S. 2d 979, 980, 1969).

In the absence of formal constraints, the auction houses have been dealing with the problems ad hoc and clearly some consistent and responsible policy is needed.

*Lynn Stowell Pearson*



*Princess Christina's Watch.*

# Italian Court Returns Artifacts to Ecuador

On January 28, 1983, the Tribunal of Torino declared that the Republic of Ecuador was the legal owner of a collection of archaeological objects confiscated by Italian authorities in 1975. The court ruled that the objects were without question the cultural property of the country of origin and that the Italians who had been in possession of the collection had no legal claim to ownership. The decision is important because it brings to an end a case that entered the courts in 1975 and involves incidents dating back to 1972. Yet, more importantly, the Justice in his concluding remarks cites the guidelines set forth by UNESCO in 1970 regarding cultural property and international law as adhered to by participating nations.

The entire case is an intriguing example of how difficult it can be to trace missing objects which constitute artistic and/or historic patrimony. In addition, the ensuing complicated legal process to reacquire cultural property requires that there be no conflicts between the legal systems of the countries involved in the dispute. In this case, it was fortunate that the Constitutions of both Italy and Ecuador have similar articles regarding cultural property. The two countries believe that cultural property is state property and place it under special jurisdiction for purposes of protection.

Ecuadorian law specifically states that "...all artistic and historic objects executed in the country constitute national treasures and are under the safeguard of the State. (Constitution of the Republic of Ecuador, 1945, article 145). Further, it is forbidden to export or de-nationalize any object and all works are strictly monitored. Article 58 of the Constitution of 1967 clearly establishes the same rule for archaeological works and historic documents. Ecuador has eminent dominion over all cultural property as established by the Artistic Patrimony Law of 1945. This law states that all archaeological objects and all works which have artistic or historic merit are under the jurisdiction of the Department of Culture and represent national treasures. These laws extend even to objects in private hands, as cultural property held by individuals is registered with the authorities. In the case of archaeological works privately owned, their date of discovery, location of origin, and description are also registered. Thus, all cultural property is either State property or private property under the protection of the State.

In either case, articles 5 and 13 of the Artistic Patrimony Law (1945) declare that cultural property cannot be transported and title of ownership cannot be transferred without the approval of the Department of Culture. The government reserves the right to negate any previous decision to allow the transport or transfer of an object. Also, one cannot undertake archaeological field work without the express permission of the Department. And no works of art and archaeology considered to be national treasures can be placed on the open market.

Clearly, any registered cultural property that was illegally exported to foreign countries could be easily identified if it ever appeared in public. However, these regulations do not in any way protect findings which result from unauthorized digs. Under the law, these artifacts would automatically be considered stolen cultural property, but the true problem is recovering them. If they are not documented, it is difficult to identify them.

In August 1974, the magazine *Epoca* published an article on a collection of artifacts owned by Giuseppe Salomone of Milan. His collection was described as extremely valuable and composed primarily of Ecuadorian artifacts of distinct style and in good condition. Later, in April 1975, *Historia* previewed an archaeological exhibition to be held in Milan during the summer of 1975. Both articles included illustrations and descriptions of various objects in Mr. Salomone's collection.

On March 9, 1975, the Counsel General of Ecuador in Milan issued a formal statement declaring that objects in Mr. Salomone's collection appeared to be of significant historic and cultural importance. An investigation was necessary to determine the rightful owner of these objects. Officials in Milan approved the seizure of the entire collection.

After initial inquiries Mr. Salomone was identified as Giuseppe Danusso of Milan. Mr. Danusso was questioned by Italian magistrates on October 16, 1975, at which time he claimed that he "...acquired all the pieces in the collection from Ecuadorian citizens." He would not give their names as he wished to spare them harassment from their government. He stated that all the artifacts were acquired during vacations in Ecuador from 1972-75. He claimed to have paid approximately 50 to 60 million lire for the entire collection. He orchestrated the transport of the collection in several stages through several Italian citizens, among them Maria Elisa Lancellotti, another defendant in this case.

Mr. Danusso was questioned again by the magistrates on February 2, 1976. At this point, he elaborated on his earlier testimony. Many of his pieces had been acquired through Ecuadorian excavators and sent to Italy with the cooperation of James Judge, an antique dealer in Quito, as well as the aid of other Ecuadorian citizens. Throughout the series of hearings, the most important point raised was that Mr. Danusso freely admitted that he was aware of Ecuadorian law which prohibited the export of archaeological and artistic objects.

The hearings resulted in the arrest of Mr. Judge by Ecuadorian officials for violations of laws governing cultural property and illegally arranging the transport of artifacts to Italy. Regarding the question of ownership of the artifacts, enough information was gathered to indict those in possession of the objects at the time of confiscation. Thus, on April 29, 1977, the Tribunal of Torino indicted Mr. Danusso, Ms. Lancellotti, Giovanni Matta, and Lydia Mura for the willful and illegal possession of Ecuadorian cultural property.

Rather than recount the trial proceedings in detail, as they passed from court to court and spanned several years, it is best to simply summarize the most significant events. During the period 1972-75 the legislation in Ecuador was quite clear as to the status of cultural property. Archaeological findings constitute state property and are under the jurisdiction of the Department of Culture. Objects in private hands cannot be transferred to a third party without government consent. The transport of cultural property for any reason, even for the benefit of the object, requires official approval. Under no circumstances can cultural property leave the country permanently.

Turning now to the status of the objects in Italy, it is important to realize that the artifacts were confiscated solely as they were deemed pertinent to the court proceedings. The Italian government did not lay any claim to them and seized them for their own protection. The government intends to turn them over to their rightful owner at the conclusion of the present suit.

At the time of the sequestering of the objects, most of them were in the hands of

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Mr. Danusso and Ms. Lancellotti, while some were found with Mr. Matta and Ms. Mura. The defendants claim they have a right to possess the artifacts as they were acquired in good faith from Ecuadorian citizens who claimed to be legitimate businessmen. They contend that, according to Italian law, if goods are purchased in good faith, then the buyer is the rightful owner.

However, the Tribunal ruled that this testimony was inadmissible as Mr. Danusso had, in his earliest testimony, told the authorities that he was aware that Ecuadorian law forbid the export of archaeological finds. He had purposely withheld the names of those who had aided him in the transfer of the property. He had at that time (1975) said that this was to protect them from local harassment. In addition, he was clearly aware of the artistic and ethnographic value of the objects acquired, as he claimed to be a dealer in pre-Columbian artifacts and had participated in several trade shows.

During the hearings of 1976, he reiterated this same point. "I always acquired objects from sanctioned locations, that is, the property was not stolen, or received from dealers who could not legitimately acquire the goods. However, I knew that local legislation forbids the export of artistic objects." (February 2, 1976)

While it is clear that both parties felt they had legal claim to the property in question, it was necessary to determine the compatibility between Italian and Ecuadorian law before issuing a formal resolution. The premise of Ecuadorian law regarding cultural patrimony does not conflict with Italian legislation. Both the Constitution and the Civil Code of Italy state that objects of historic, archaeological, and artistic importance originating in Italy are ethnographic in nature and constitute national patrimony. They are therefore under the protection of special government agencies (articles 9 and 42 of the Constitution; article 812 of the Civil Code).

Before making an official statement the court made a point of discussing this case in terms of applicable international law. Both Ecuador and Italy adhere to the rulings set down in November 1970 by the UNESCO Convention regarding provisions to prevent and prohibit the importation, exportation, and illegal transfer of cultural property. The UNESCO Convention took effect in October 1975. It became official law in Italy on February 23, 1976. Italy is constrained under this law: a) to recognize the cultural property of other nations; b) to retain all property possibly illegally imported, exported, or transferred; c) to take all measures possible to prevent museums or other institutions from acquiring cultural property illegally; d) to impose sanctions against those responsible for the illegal importing and/or exporting of cultural property; e) to prevent the illegal import/export of cultural property.

This legislation went into effect after the initial transfer of property, and therefore cannot be said to affect the outcome of this case. However, the UNESCO rulings serve as guidelines by which the international community has agreed to regard cultural property. The agreement of 1970, while not binding, reflects the principles to which Italy has always agreed. The 1975 ratification simply ensures that all participating countries are utilizing the same general guidelines. The Italian government believes in the necessity of international collaboration and in the importance of recognizing each country's national patrimony. The court believes that this case should be viewed in light of the guidelines set forth by the 1970 UNESCO conference.

In conclusion, the court has determined that the Republic of Ecuador has presented conclusive evidence that they are the rightful owners of the objects in question and that immediate restitution of the artifacts is necessary. The Tribunal found that Mr. Danusso willfully ignored laws in effect in Ecuador regarding the removal of cultural property from the country. Further, that he transported the objects in such a way as to elude Ecuadorian authorities. He admitted knowing the value and importance of the objects he was acquiring.

As the evidence presented demonstrated that Mr. Danusso was aware of the crime he was committing and sought to perpetrate it, under Italian law he cannot claim title to the property. The objects were without question transported illegally. Therefore, according to prevailing Italian legislation, the entire transfer is considered invalid.

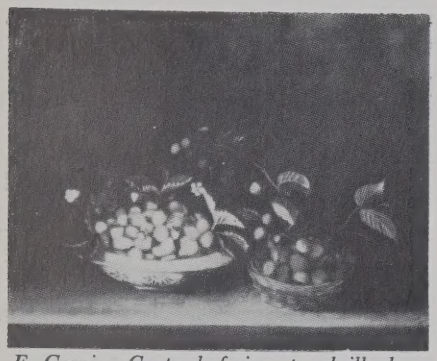
In returning all the objects to Ecuador, Italy made it quite clear that the UNESCO Convention rulings represent a valuable addition to international law. While it is difficult to prevent illegal importation and exportation of cultural property, countries adhering to the UNESCO guidelines do have the ability to see that property acquired illegally is returned to the country of origin. As countries work together to protect each other's patrimony, we can then begin to initiate better means to impede the illegal removal of cultural property.

*On January 28, 1983, Lydia Mura, one of the defendants in the case, appealed the decision reached February 22, 1982. The court, however, decided against her, citing the UNESCO Convention of 1970 as a conceptual framework for the decision to return the property to Ecuador. Thus, the decision to return the property is upheld. The court also concluded that the case is now definitely closed.*

Lisa Ackerman
The Samuel H. Kress Foundation

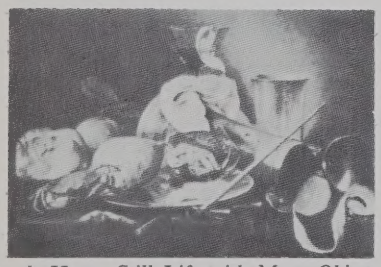
# Addenda

We have received photographs of four paintings which are still missing and were published in *SAA,* Dec. 83, nos. 1132, 1136, and 1178-9.

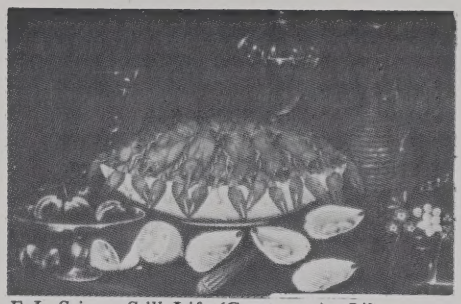


*F. Garnier. Coupe de fraises et corbeille de framboises. Oil on panel. 41 x 52.5 cm. *83.387.2. Long Island City, N.Y. 19 Jun 83.*

*F. Garnier. Coupe de fraises et groseilles. Oil on panel. 32.5 x 48.5 cm. *83.387.1. Long Island City, N.Y. 19 Jun 83.*



*J.D. de Heem. Still Life with Many Objects. Oil on panel. 36.5 x 53 cm. *83.387.3. Long Island City, N.Y. 19 Jun 83.*



*F.J. Seiatz. Still Life (Crustacean). Oil on copper. 34 x 54 cm. *83.387.4. Long Island City, N.Y. 19 Jun 83.*

# Theft in Argentina

IFAR has learned of a theft of paintings from the Estevez Municipal Museum, Santa Fe, Argentina. Five paintings were stolen: Bartolomé-Esteban Murillo, Sa. Catalina; Alonso Sanchez Coello, Portrait of Philip II; El Greco, Portait of a Youth; Goya y Lucientes, Portrait of Miss Teresa de Apocada de Sesma; and Jusèpe de Ribera, Jonah and the Whale. We are awaiting further information and photographs.

# Budapest Recovery

A major theft, reportedly commissioned by a Greek industrialist, has been solved by Italian authorities, who have provided information leading to the recovery of the famous Raphael *Esterhazy Madonna* and five other works stolen from the Budapest Museum of Fine Arts last November 5 (*SAA,* Dec. 83, p. 3). The five paintings were recovered in an abandoned suitcase at a monastery in Aegion, Greece, near Athens. Raphael's *Portrait of a Young Man,* also stolen in the theft, was recovered later in Hungary. Three men were arrested in Italy and three others in Hungary in connection with the thefts. The mysterious industrialist has not been identified, although an olive oil producer was named by one thief as the man to whom he had delivered the stolen works. The investigation continues.

# Recoveries

BRUEGHEL, J. the Elder. Landscape with a River. (*SAA* May 81, no. 20, 81.81.1).
DALI, S. Persistence of Memory. (*SAA* Dec. 83, no. 1281).
_____. Raphael: Le Mariage de la Vierge. (*SAA* Dec. 83, no. 1284).
_____. Rembrandt: Self Portrait. (*SAA* Dec. 83, no. 1285).
_____. Velasquez: La Reddition de Breda. (*SAA* Dec. 83, no. 1287).
_____. Velasquez: Las Meniñas. (*SAA* Dec. 83, no. 1288).
_____. Vermeer: La Lettre. (*SAA* Dec. 83, no. 1289).
FRÈRE, C-T. Jerusalem from the North. (*SAA* Dec. 83, no. 1184).
_____. Vue de Jerusalem prise de la vallée de Josaphat. (*SAA* Dec. 83, no. 1185).
HAAG, C. Interior of the Mosque of Omar. (*SAA* Dec. 83, no. 1196).
RAPHAEL. Esterhazy Madonna. (*SAA,* Dec. 83, no. 1024).
_____. Portrait of a Young Man. (*SAA,* Dec. 83, no. 1205).
ROSATI, G. Market Scene. (*SAA* Dec. 83, no. 1238).
TINTORETTO, J. R. Portrait of a Man. (*SAA,* Dec. 83, no. 1208).
_____. Portrait of a Woman. (*SAA,* Dec. 83, no. 1209).
TIEPOLO, G. B. Madonna with Six Saints. (*SAA,* Dec. 83, no. 1232).
TIEPOLO, G. D. Holy Family Resting on Flight to Egypt. (*SAA,* Dec. 83, no. 1233).

# Important IFAR Lecture Notice

In order to accommodate a larger audience, IFAR has changed the location of its March 14 lecture, "The IRS and the Tax-Exempt Gift of Art." The lecture will be held at the Asia Society, 725 Park Avenue (70th Street), in the Lila Acheson Wallace Auditorium, at 5:30 P.M.

The discussion will cover the important implications for collectors and institutions of recently-proposed changes to the IRS system crediting tax-exempt gifts of art to museums.

Call IFAR, 212/879-1780, for further information.

*The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

*The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.*

1

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**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 19th Century*

1 CASSATT, Mary (1844-1926). Portrait of a Girl. Watercolor, pastel. 35.6 x 27.9 cm. Signed 1/r. Girl in light blue dress with white bow and hat. *83.521.12. Cumberland, Ont. 10 Dec 83.

2 KENSETT, John Frederick, Attributed to (1818-72). Newport Harbor. Oil on canvas. 35.6 x 61 cm. *83.523. New York, N.Y. 6 Oct 83. *Recovered.*

*American, 20th Century*

3 BICKFORD, Sydney. Untitled (two works). Oil on canvas. Approx. 81.3 x 114.4 cm. Signed. Two studies of a single fish. *83.543.1-2. Cambridge, Ma. Fall 82.

4 GELB, Daniel. Untitled, 1940s. Oil on linen. Approx. 76.2 x 91.4 cm. Believed to be signed and dated on verso. *83.539.1. New York, N.Y. Nov 83.

5 GELB, Daniel. Untitled, 1940s. Oil on linen. Approx. 76.2 x 91.4 cm. Believed to be signed and dated on verso. *83.539.2. New York, N.Y. Nov 83.

6 GELB, Daniel. Untitled, 1940s. Oil on linen. Approx. 76.2 x 91.4 cm. Believed to be signed and dated on verso. *83.539.3. New York, N.Y. Nov 83.

7 GOLDMAN, Robert D. Eternal Light, ca. 1967. Oil. 91.5 x 122 cm. Signed 1/r. *83.513. Elkins Park, Pa. 18 Sep 83.

8 HOPKINSON, Charles Sydney (b. 1869). Alice Gray Parker and daughter, Rosalind Gray Parker. Oil on canvas. 76.2 x 101.6 cm. *83.535. Jamestown, R.I. Sep 73.

9 HULDAH CHERRY JEFFE. Les fleurs printanières. Oil on canvas. 63.5 x 76.2 cm. Signed. Woman at center wears yellow dress with blue rectangles. Man to right with back turned wears pale yellow straw hat. *84.19.1. Millburn, N.J. 17 Dec 83.

10 SWANSON, Gloria (1899-1983). Anemones in a Vase, late 1950's. Oil on canvas. 40.6 x 50.8 cm. Signed: Glory. Red and white flowers in pale gray vase on black base. *83.540.2. Austin, Tx. Jul 83.

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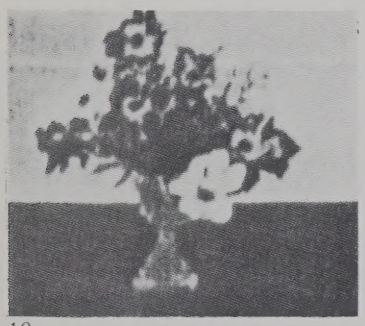

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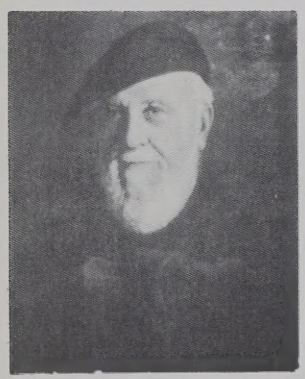

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11 Unknown. Portrait of Bernard Maybeck (1862-1957), ca. 1930. Oil on canvas. Approx. 35.6 x 30.5 cm. Figure wears blueish jacket and red cap. Background is tan to dark. *83.537. Berkeley, Ca. 23 Jun 83.

*Austrian, 20th Century*

12 KLEINERT, Joseph (b. 1859). Lake with Boat, 1910-1925. Oil on canvas. 73.7 x 52.1 cm. Lake with fisherman in a small boat and mountains in background. 83.553.1. Montreal, Que. 4 Nov 83.

*Canadian, 20th Century*

13 BATES, Maxwell Bennett (b. 1906). Tall Trees, 1959. Oil on canvas. 50.8 x 40 cm. Signed u/r: Maxwell Bates. *83.520. Ottawa, Ont. May 83.

*Dutch, 16th Century*

14 ENGELBERTSZ, Cornelius, Studio of (1468-1533). Virgin and Child with Joseph and St. Barbara, ca. 1515. Oil on wood. 67.5 x 52 cm. Ref.: Belgian Royal Cultural Heritage Institute (I.R.P.A.), no. B.204977.66. Joseph holds rosary and St. Barbara holds a rose in left hand. Nine figures represented in upper carving of throne. *83.529. Herent, Belgium. 13 Aug 83.

*Dutch, 17th Century*

15 AELST, Willem van (1626-83). Still Life. Oil on canvas. 54.6 x 45.7 cm. Vase with flowers, a musical clock and blue ribbon on a marble top. *83.521.1. Cumberland, Ont. 12 Oct 83.

16 AVERCAMP, Hendrick van (1585-1663). Winter Landscape. Oil on panel. Tondo, Diam. 25.4 cm. Lake with group of people skating. Church to left in background. 83.521.7. Cumberland, Ont. 12 Oct 83.

17 GOYEN, Jean Josefsz van (1596-1665). Country Scene, 1642. Oil on panel. 33 x 45.7 cm. Signed and dated l/r. Country scene with peasants and carriage. 83.521.16. Cumberland, Ont. 12 Oct 83.

18 GOYEN, Jean Josefsz van (1596-1665). Village Scene, 1622. Oil on canvas. 71.1 x 81.3 cm. Signed c/r. Dutch village with windmill. 83.521.20. Cumberland, Ont. 12 Oct 83.

19 HEEM, Cornelis de (1631-95). Still Life with Oysters and Flowers on Marble Top. Oil on canvas. 50.2 x 35.6 cm. 83.521.11. Cumberland, Ont. 12 Oct 83.

20 HEEM, Jan Davidsz de (1606-84). Still Life. Oil on canvas. 81.3 x 71.1 cm. *83.521.19. Cumberland, Ont. 12 Oct 83.

14

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20

21 NETSCHER, Gaspar (1639-84). Woman Seated Wearing a Velvet Dress. Oil on canvas. 47 x 39 cm. Red cape with fur border. *84.66.1. Berne, Switzerland. 16 Apr 83.

22 OSTADE, Adriaen van (1610-84). Head of a Peasant. Oil on panel. Approx. 20.3 x 17.8 cm. Monogram in l/r: AVO. Full view of face and shoulders, slightly bent downwards. *83.521.6. Cumberland, Ont. 12 Oct 83.

23 TENIERS, David, the Younger (1610-90). Group of Animals Dressed Up. Oil on canvas. 30.5 x 43.2 cm. Signed with monogram l/r: DTF. Group of cats and monkeys dressed as people. 83.521.14. Cumberland, Ont. 12 Oct 83.

24 TENIERS, David, the Younger (1610-90). Tavern Scene. Oil on canvas. 30.5 x 43.2 cm. Signed with monogram l/r: DTF. Boys and soldiers seated in tavern. 83.521.15. Cumberland, Ont. 12 Oct 83.

25 VELDE, Willem van de, the Elder (1611-93). Dutch Seascape. Oil on panel. Approx. 24.8 x 34.3 cm. Boat anchored near beach. 83.521.18. Cumberland, Ont. 12 Oct 83.

21

*Dutch, 19th Century*

26 Hague School. Seascape, early 19th c. Oil on board. 21.6 x 31.1 cm. Signed l/r: P.V. Colors predominantly gray and white with blue-gray sky. *83.540.1. Austin, Tx. Jul 83.

26

*English, 18th Century*

27 KNAPTON, George (1698-1778). Portrait of Sir William Monckton. Oil on canvas. 101.6 x 83.8 cm. Viscount Galway 2nd, dressed in red robe. *84.16.2. England. Sep 83.

28 LUNY, Thomas (1759-1837). Paddle Boat on Sea Shore. Oil on canvas. 22.2 x 29.2 cm. Signed. People and donkey in foreground. 84.26.5. England. Oct 83.

*English, 19th Century*

29 BRISTOW, Edmund (1787-1876). Going to Market. Oil. 24.1 x 22.9 cm. *84.32. England. Oct 83.

30 FLETCHER, Blandford. Dusky Thames River Scene. Oil on board. 30.5 x 50.8 cm. Signed. *84.30.2. England. Oct 83.

31 GANDY, Joseph Michall (1771-1843). Temple of Apollo at Delphi. Watercolor and pencil. 18.1 x 32.4 cm. *83.294. England. Jun 83.

32 HERRING, John Frederick, Sr. (1795-1865). Farmyard Scene. Oil on canvas. 78.7 x 78.7 cm. *84.17. England. Sep 83.

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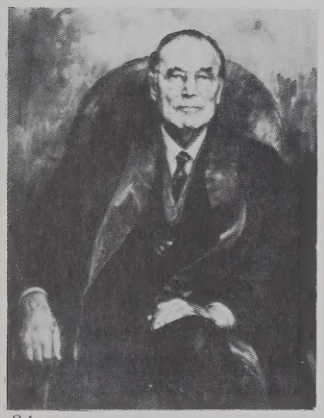

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*English, 20th Century*

33 BRANDEN, Antoinette. Scene of Florence. Oil on canvas. 53.3 x 27.9 cm. *83.551. England. Nov 83.

34 MENDOZA, June. Portrait of Professor Sir Hedley Atkins. Oil on canvas. *83.549.3. England. Nov 83.

35 SANCHA, Carlos. Portrait of Right Honorable Lord Brock of Wimbledon, 1974. Oil on canvas. 101.6 x 91.4 cm. *83.549.2. England. Nov 83.

36 WHISTLER, Rex John (1905-44). Triptych: St. Thomas More, Execution at Tyburn, St. John Fisher in Cardinal's Robes. Oil. *84.13. England. Sep 83.

37 ZINKEISEN, Anna Katrina (b. 1901). Portrait of Sir Rowan Boland, ca. 1966. Oil on canvas. 91.4 x 76.2 cm. *83.549.1. England. Nov 83.

*Flemish, 16th Century*

38 BRIL, Paul (1554-1626). Landscape. Oil on canvas. 97 x 142 cm. *84.65.1. Lucca, Italy. 10 Nov 82.

*Flemish, 17th Century*

39 BRUEGHEL, Jan (1568-1625). Country Scene. Oil on copper. 12.7 x 17.8 cm. Signed 1/r. Seal with coat of arms on verso. Country scene with lake and group of children and adults in foreground. Village and carriage in background. 83.521.17. Cumberland, Ont. 12 Oct 83.

40 DYCK, Anton van (1599-1641). Portrait of Sir Philip Monckton. Oil on canvas. 88.9 x 71.1 cm. Knight of Cavil and New Bald, dressed in black armor. *84.16.1. England. Sep 83.

41 ES, Jacob Fopsen van (1596-1666). Still Life with Peaches and Apples. Oil on panel. 71.1 x 104.1 cm. *83.521.10. Cumberland, Ont. 12 Oct 83.

42 NEEFFS, Peeter (1578-1656). Interior of Antwerp Cathedral, 1636. Oil on board. 40.6 x 76.2 cm. Signed and dated on Gothic arch at left. *83.293. England. Jun 83.

43 SUSTERMAN, Justus (1597-1681). Medici Princess. Oil. 50 x 60 cm. 83.527.8. Lucignano, Italy. 17 Dec 82.

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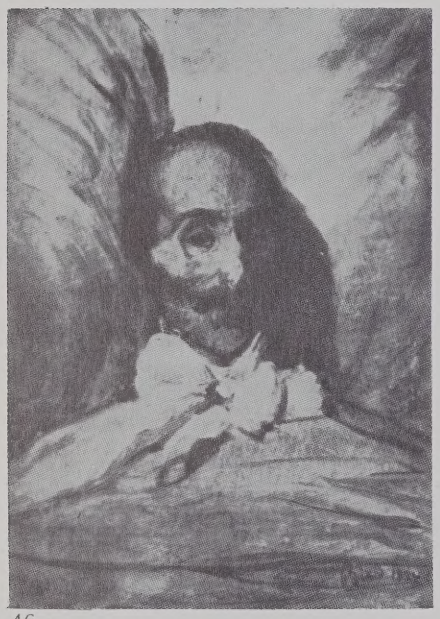

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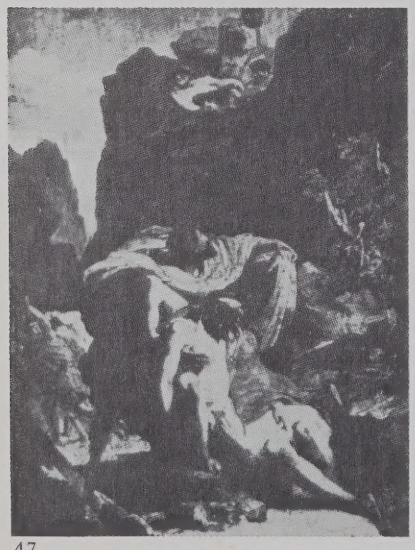

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*French, 17th Century*

44 LE NAIN. Card Players. Oil. 15 x 17.5 cm. Signed: LE NAIN. French Government Inv. No.: RF 124. *83.524. Paris, France. 3 Oct 78.

*French, 19th Century*

45 ADAN, Louis (1839-1937). Untitled. Oil. 57.2 x 38.1 cm. Old woman wearing ruffled night cap seated to left on yellow Louis XVI chair with feet on footstool. Young girl at her feet dressed in white dress with red sash. In center, chest with two pictures hanging above it. 84.19.3. Millburn, N.J. 17 Dec 83.

46 BIARD. Gericault on his Death-Bed, 1824. Oil on canvas. 32.5 x 24 cm. Signed and dated 1/r. *83.518.1. Paris, France. 31 Aug 83.

47 GERICAULT, Jean-Louis-André-Théodore (1791-1824). Guet-Apens dans un defile (Ambush). Oil on board. 40 x 20.5 cm. Signed. *83.518.2. Paris, France. 31 Aug 83.

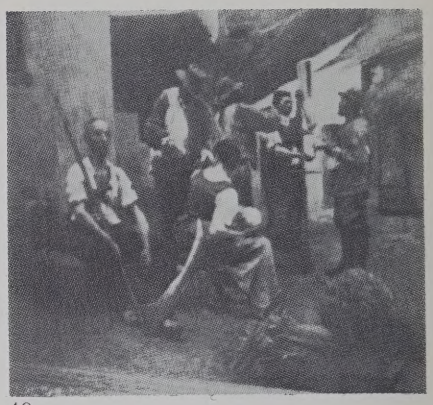
48 GERICAULT, Jean-Louis-André-Théodore (1791-1824). Judgement of Solomon. Oil. 38 x 46 cm. Copy after the same work by Valentin Boulogne in the Louvre. *83.518.3. Paris, France. 31 Aug 83.

49 LEMEUNIER, Basile (b. 1852). Peasant Family. Oil on canvas. 91.4 x 111.7 cm. *84.30.1. England. Oct 83.

50 TISSOT, James Jacques (1836-1902). Le premier comédien. Oil on panel. 29.2 x 15.2 cm. Signed 1/r. Inscribed 1/r: Ier Comédien. *83.512. London, England. 26 Nov 83.

51 Unknown. Barges at Battersea, 1896. Oil. 38 x 55 cm. *83.517.4. Paris, France. 25 Aug 83.

52 Unknown. Self-Portrait, 1889. Oil on canvas. 57 x 42 cm. *83.517.1. Paris, France. 25 Aug 83.



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*French, 20th Century*

53 LACOSTE. Lawn at Hyde Park. Oil. 38 x 55 cm. *83.517.3. Paris, France. 25 Aug 83.

54 LACOSTE. Les Marronniers en fleurs, trottoir en coin, cabane de jardiniers, 1900. On cardboard. 53.5 x 33.5 cm. *83.517.2. Paris, France. 25 Aug 83.

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55 OLIVER, Jean. La veste bleue, ca. 1930. Oil on panel. 58.4 x 65.4 cm. Signed on painted imitation of frame. French countryside or garden with six young girls standing among flowers. 83.521.5. Cumberland, Ont. 12 Oct 83.

56 UTRILLO, Maurice (1883-1955). Moulin de la Galette. Oil on canvas. 18 x 26 cm. Signed and dated 1/r. Dedication: Monsieur et Madame Valentin. *83.516. Hyeres, France. 2 Sep 83.

56

57 VLAMINCK, Maurice de (1876-1958). Country House. Oil on canvas. 30.5 x 40.6 cm. Signed 1/l. *83.521.13. Cumberland, Ont. 12 Oct 83.

57

*German, 16th Century*

58 CRANACH, Lucas (1472-1553). Old Man Holding a Young Girl, 1531. Oil on canvas. 50 x 35 cm. Signed with monogram and dated u/1. *83.521.2. Cumberland, Ont. 12 Oct 83.

*Hungarian, 19th Century*

59 EISENHUT, Ferencz-Franz (1857-1903). Head of a Turk, ca. 1880. Oil on silk. 38.1 x 22.2 cm. Signed 1/r: Eisenhut F. Fullface portrait of a Turk with green, white and reddish turban. 83.521.3. Cumberland, Ont. 12 Oct 83.

58

*Italian, 15th Century*

60 BELLINI, Giovanni, School of. Madonna and Child. Oil on panel. 40.6 x 35 cm. *83.521.4. Cumberland, Ont. 12 Oct 83.

61 CRIVELLI, Vittorio (d. 1501 or 1502). St. Ursula. Oil on panel. *84.23. Urbino, Italy. 1983.

62 GIORGIONE (da Castelfranco), Circle of. Portrait of Giorgione (?). Oil on paper, attached to wood. 31.5 x 28.5 cm. Inv. No. 86. Ref.: T. Pignatti, Giorgione pl. 220. Pieces have been added in each corner. *83.489.3. Budapest, Hungary. 5 Nov 83. *Recovered.*

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61

*Italian, 16th Century*

63 CHIMENTI, Jacopo (1554-1640). Gentleman with a Book. Oil. 160 x 100 cm. 83.527.2. Lucignano, Italy. 17 Dec 82.

64 SARTO, Andrea del (1487-1530). Old Woman Wearing a Veil. Oil. 60 x 45 cm. Inscribed on verso: Andrea del Sarto dipinse 15... 83.527.3. Lucignano, Italy. 17 Dec 82.

65 Unknown. Christ Child with St. John. Oil. 106 x 46 cm. *84.65.3. Lucca, Italy. 10 Nov 82.

*Italian, 17th Century*

66 CROMER, Giovanni Battista (1667-1750). St. Ambrose. Oil on canvas. 95 x 68 cm. *84.67.7. Rovigo, Italy. 3 Aug 83.

67 CROMER, Giovanni Battista (1667-1750). St. Augustine. Oil on canvas. 95 x 68 cm. *84.67.5. Rovigo, Italy. 3 Aug 83.

68 CROMER, Giovanni Battista (1667-1750). Bartholomew. Oil on canvas. 100 x 78 cm. *84.67.1. Rovigo, Italy. 3 Aug 83.

69 CROMER, Giovanni Battista (1667-1750). St. Benedict. Oil on canvas. 100 x 78 cm. *84.67.2. Rovigo, Italy. 3 Aug 83.

70 CROMER, Giovanni Battista (1667-1750). St. Gregory the Great. Oil on canvas. 95 x 68 cm. *84.67.4. Rovigo, Italy. 3 Aug 83.

71 CROMER, Giovanni Battista (1667-1750). St. Jerome. Oil on canvas. 95 x 68 cm. *84.67.6. Rovigo, Italy. 3 Aug 83.

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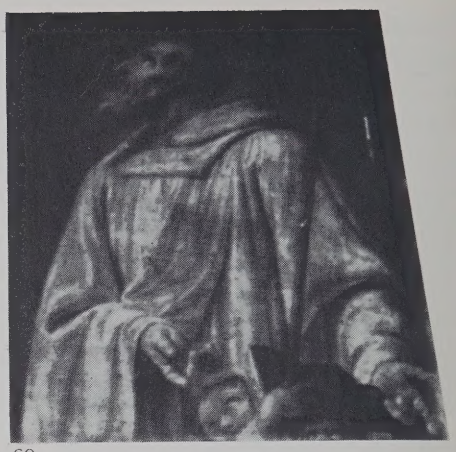

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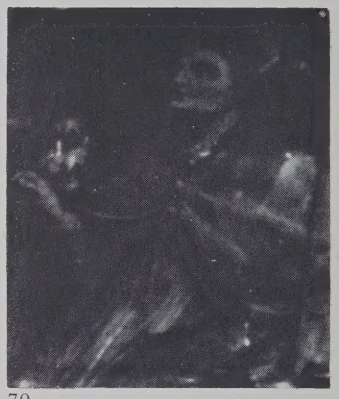

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72 GENNARI, Cesare (1637-88). Father of the Church. Oil on canvas. 100 x 78 cm. *84.67.3. Rovigo, Italy. 3 Aug 83.

73 GENNARI, Cesare (1637-88). St. John. Oil on canvas. 95 x 68 cm. *84.67.11. Rovigo, Italy. 3 Aug 83.

74 GENNARI, Cesare (1637-88). St. Luke. Oil on canvas. 95 x 68 cm. *84.67.10. Rovigo, Italy. 3 Aug 83.

75 GENNARI, Cesare (1637-88). St. Mark. Oil on canvas. 95 x 68 cm. *84.67.9. Rovigo, Italy. 3 Aug 83.

76 GENNARI, Cesare (1637-88). St. Matthew. Oil on canvas. 95 x 68 cm. *84.67.8. Rovigo, Italy. 3 Aug 83.

77 MONCALVO. Piedmont School. Scene from the Life of King David. Oil. 122 x 100 cm. *83.528.8. Briosco, Italy. 2 May 83.

78 NUVOLONE, Carlo Francesco (1608-65). Hebrew Women Melting Jewelry in the Field of Moise. Oil. 122 x 100 cm. *83.528.9. Briosco, Italy. 2 May 83.

79 PASTANAZZI, V., Attributed to. Scenes from Epic Poem of the Liberation of Jerusalem (four paintings). Oil. Approx. 110 x 120 cm. Framed in heavy brown wooden frames. Colors are dark, blueish, gray and brown. *83.525.1-4. Colbordolo, Italy. 8 Oct 81.

80 STROZZI, Bernardo (1581-1644). Pageboy Holding a Dove in his Hands. Oil on canvas. 96 x 74 cm. *84.65.2. Lucca, Italy. 10 Nov 82.

*Italian, 18th Century*

81 BATONI, Pompeo-Girolamo (1708-87). Huntsman (Sigismondo della Stufa) and his Dog. Oil. 200 x 150 cm. *83.527.1. Lucignano, Italy. 17 Dec 82.

82 Lombard School. Baptism of St. Augustine. Oil. 100 x 120 cm. *83.528.5. Briosco, Italy. 2 May 83.

83 Lombard School. Hagar Expelled by Abraham. Oil. 100 x 120 cm. *83.528.3. Briosco, Italy. 2 May 83.

84 Lombard School. Rebecca at the Well. Oil. 100 x 120 cm. *83.528.4. Briosco, Italy. 2 May 83.

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85 Lombard School. Still Life with Birds. Oil. 60 x 100 cm. *83.528.2. Briosco, Italy. 2 May 83.

86 Lombard School. Still Life with Fish. Oil. 60 x 100 cm. *83.528.1. Briosco, Italy. 2 May 83.

87 Lombard School. Three Angels Appearing to Abraham. Oil. 100 x 120. *83.528.6. Briosco, Italy. 2 May 83.

88 MARIESCHI, Michele (1696-1743). Italian Country Scene. Oil on panel. 56.5. x 74 cm. *83.522. Toronto, Ont. 19 Aug 83.

89 North Italian School. Banquet Scene. Oil. 110 x 130 cm. *83.528.7. Briosco, Italy. 2 May 83.

*Italian, 19th Century*

90 CARNEVALI, Giovanni (il Piccio) (1806-73). St. Jane of Hungary Praying with Followers. Oil on canvas. 120 x 150 cm. *83.526. Piadena, Italy. Jun 83.

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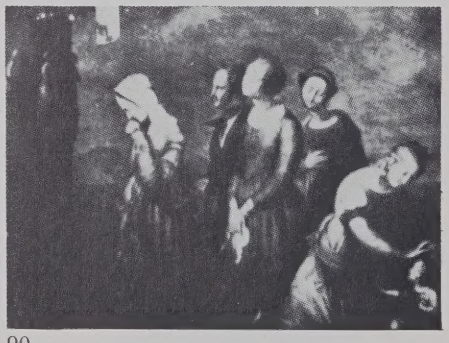

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**Photographs**

*American, 20th Century*

91 MEYEROWITZ, Joel (b. 1938). St. Louis and the Arch: The Arch, Riverboats. Dye transfer photograph. 40.6 x 50.8 cm. Portfolio 5/75. Gallery label on verso. *83.541.1. St. Louis, Mo. Nov 83.

92 MEYEROWITZ, Joel (b. 1938). St. Louis and the Arch: Base of Arch, Green Steps. Dye transfer photograph. 50.8 x 40.6 cm. Portfolio 5/75. Gallery label on verso. *83.541.2. St. Louis, Mo. Nov 83.

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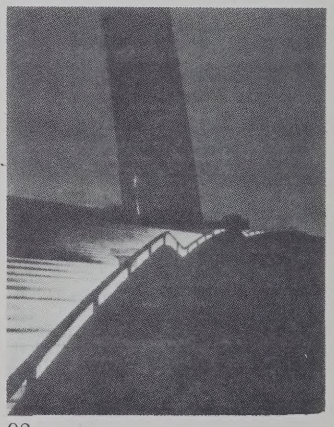

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**Prints and Drawings**

*American, 20th Century*

93 DIEBENKORN, Richard (b. 1922). Large Bright Blue, 1980. Spitbite aquatint and softground. 101.6 x 66 cm. Marked AP. 83.546.2. Oakland, Ca. Oct 83.

94 DIEBENKORN, Richard (b. 1922). Large Light Blue, 1980. Spitbite aquatint and softground. 101.6 x 66 cm. Marked AP. *83.546.1. Oakland, Ca. Oct 83.

*Dutch, 17th Century*

95 REMBRANDT Harmensz van Rijn (1606-69). Artist's Mother Seated at a Table, 1631. Etching. 15 x 13 cm. Ref.: Münz, Rembrandt's Etchings, no. 98. *83.521.29. Cumberland, Ont. 12 Oct 83.

96 REMBRANDT Harmensz van Rijn (1606-69). Goldsmith, 1655. Etching and drypoint. 7.8 x 5.7 cm. Signed and dated. Ref.: Münz, Rembrandt's Etchings, no. 322. *83.521.30. Cumberland, Ont. 12 Oct 83.

*English, 19th Century*

97 ROBERTS, David (1796-1864). Holyland (50 prints). Etching. 20.3 x 30.5 cm. *84.42.1-50. England. Oct 83.

*English, 20th Century*

98 GEORGE, Adrian. Girl Writing (two prints). Colored crayon drawing. Signed.
*84.31.1. 61 x 45.7 cm.
*84.31.2. 45.7 x 61 cm.
England. Oct 83.

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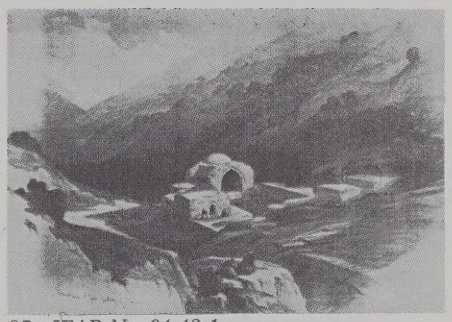

97 *IFAR No. 84.42.1*

97 *IFAR No. 84.42.2*

97 *IFAR No. 84.42.3*

97 *IFAR No. 84.42.4*

98 *IFAR No. 84.31.1*

98 *IFAR No. 84.31.2*

*Flemish, 16th Century*

99 WIERIX, Hieronymus (1553-1619). Ascension of Christ. Engraving. 13.9 x 10.1 cm. *83.530.62. Pescia, Italy. 15 Oct 82.

100 WIERIX, Hieronymus (1553-1619). Christ at the Sea of Galilee. Engraving. 13.7 x 10.1 cm. *83.530.61. Pescia, Italy. 15 Oct 82.

101 WIERIX, Hieronymus (1553-1619). Christ Before Caiaphas. Engraving. 12.7 x 9.7 cm. *83.530.66. Pescia, Italy. 15 Oct 82.

102 WIERIX, Hieronymus (1553-1619). Christ Before Pilate. Engraving. 13.7 x 10.1 cm. *83.530.63. Pescia, Italy. 15 Oct 82.

103 WIERIX, Hieronymus (1553-1619). Christ Before Pilate. Engraving. 13.6 x 10.1 cm. *83.530.64. Pescia, Italy. 15 Oct 82.

104 WIERIX, Hieronymus (1553-1619). Christ Carrying the Cross. Engraving. 13.8 x 10.2 cm. *83.530.68. Pescia, Italy. 15 Oct 82.

105 WIERIX, Hieronymus (1553-1619). Christ Crowned with Thorns. Engraving. 13.8 x 10.2 cm. *83.530.65. Pescia, Italy. 15 Oct 82.

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106 WIERIX, Hieronymus (1553-1619). Christ in Limbo. Engraving. 13.9 x 10.3 cm. *83.530.69. Pescia, Italy. 15 Oct 82.

107 WIERIX, Hieronymus (1553-1619). Christ Led to Crucifixion. Engraving. 13.8 x 10.2 cm. *83.530.58. Pescia, Italy. 15 Oct 82.

108 WIERIX, Hieronymus (1553-1619). Entombment. Engraving. 13.8 x 10.2 cm. *83.530.59. Pescia, Italy. 15 Oct 82.

109 WIERIX, Hieronymus (1553-1619). Flagellation. Engraving. 13.8 x 10.3 cm. *83.530.67. Pescia, Italy. 15 Oct 82.

110 WIERIX, Hieronymus (1553-1619). Garden of Gethsemane. Engraving. 14 x 10.3 cm. *83.530.57. Pescia, Italy. 15 Oct 82.

111 WIERIX, Hieronymus (1553-1619). Noli Me Tangere. Engraving. 13.9 x 10.3 cm. *83.530.60. Pescia, Italy. 15 Oct 82.

*French, 20th Century*

112 CHAGALL, Marc (b. Russia, 1887). Arabian Nights Series (five lithographs). Lithograph. 53.3 x 43.2 cm. Signed with monogram 1/r. 83.521.36-40. Cumberland, Ont. 12 Oct 83.

113 VILLON, Jacques (1875-1963). Drunken Man Leaning Against a Lamppost. Blue India ink on paper. 30.5 x 40.6 cm. Signed c/r. 83.521.28. Cumberland, Ont. 12 Oct 83.

114 VILLON, Jacques (1875-1963). La loge, copy after Pierre-Auguste Renoir. Etching. Signed by Villon and Renoir. 83.521.35. Cumberland, Ont. 12 Oct 83.

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*German, 16th Century*

115 DÜRER, Albrecht (1471-1528). Annunciation. Engraving. 12.8 x 9.8 cm. Signed with monogram u/r. *83.530.11. Pescia, Italy. 15 Oct 82.

116 DÜRER, Albrecht (1471-1528). Ascension. Engraving. 12.6 x 9.7 cm. Signed with monogram 1/1. *83.530.38. Pescia, Italy. 15 Oct 82.

117 DÜRER, Albrecht (1471-1528). Beheading of St. John the Baptist, 1510. Engraving. 19.5 x 13.1 cm. Signed with monogram 1/1. *83.530.8. Pescia, Italy. 15 Oct 82.

118 DÜRER, Albrecht (1471-1528). Betrayal of Christ. Engraving. 12.7 x 9.7 cm. *83.530.17. Pescia, Italy. 15 Oct 82.

119 DÜRER, Albrecht (1471-1528). Birth of Christ. Engraving. 12.7 x 9.8 cm. Signed with monogram 1/r. Note: Illustrated in reverse. *83.530.12. Pescia, Italy. 15 Oct 82.

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120 DÜRER, Albrecht (1471-1528). Christ Before Caiaphas. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/1. *83.530.19. Pescia, Italy. 15 Oct 82.

121 DÜRER, Albrecht (1471-1528). Christ Before Herod. Engraving. 12.7 x 9.7 cm. Signed with monogram and dated 1/1. *83.530.22. Pescia, Italy. 15 Oct 82.

122 DÜRER, Albrecht (1471-1528). Christ Before Pilate. Engraving. 12.8 x 9.7 cm. *83.530.21. Pescia, Italy. 15 Oct 82.

123 DÜRER, Albrecht (1471-1528). Christ Before the High Priest Anna. Engraving. 12.7. x 9.7 cm. Signed with monogram 1/r. *83.530.18. Pescia, Italy. 15 Oct 82.

124 DÜRER, Albrecht (1471-1528). Christ Carrying the Cross, 1509. Engraving. 12.7 x 9.7 cm. Signed with monogram and dated 1/r. *83.530.26. Pescia, Italy. 15 Oct 82.

125 DÜRER, Albrecht (1471-1528). Christ Driving the Money-Changers from the Temple. Engraving. 12.7 x 9.7 cm. *83.530.15. Pescia, Italy. 15 Oct 82.

126 DÜRER, Albrecht (1471-1528). Christ Entering Bethlehem. Engraving. 12.5 x 9.6 cm. Signed with monogram u/r. Note: Illustrated in reverse. *83.530.14. Pescia, Italy. 15 Oct 82.

127 DÜRER, Albrecht (1471-1528). Christ in Limbo, 1512. Engraving. 11.7 x 9.5 cm. Signed with monogram 1/r. Dated below arch. *83.530.7. Pescia, Italy. 15 Oct 82.

128 DÜRER, Albrecht (1471-1528). Christ in Limbo. Engraving. 12.7 x 9.5 cm. Signed with monogram 1/r. *83.530.30. Pescia, Italy. 15 Oct 82.

129 DÜRER, Albrecht (1471-1528). Crown of Thorns. Engraving. 12.6 x 9.7 cm. Signed with monogram 1/1. *83.530.23. Pescia, Italy. 15 Oct 82.

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130 DÜRER, Albrecht (1471-1528). Crown of Thorns, 1512. Engraving. 11.8 x 7.1 cm. Signed with monogram 1/1. *83.530.4. Pescia, Italy. 15 Oct 82.

131 DÜRER, Albrecht (1471-1528). Christ on the Cross, 1511. Engraving. 12.9 x 9.7 cm. Signed with monogram 1/r. *83.530.5. Pescia, Italy. 15 Oct 82.

132 DÜRER, Albrecht (1471-1528). Crucifixion, 1511. Engraving. Signed with monogram 1/r. Dated 1/1. *83.530.29. Pescia, Italy. 15 Oct 82.

133 DÜRER, Albrecht (1471-1528). Descent from the Cross. Engraving. 12.8 x 9.7 cm. Signed with monogram 1/1. *83.530.31. Pescia, Italy. 15 Oct 82.

134 DÜRER, Albrecht (1471-1528). Descent of the Holy Spirit. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/c. *83.530.39. Pescia, Italy. 15 Oct 82.

135 DÜRER, Albrecht (1471-1528). Doubting Thomas. Engraving. 12.7 x 9.7 cm. Signed with monogram u/r. *83.530.37. Pescia, Italy. 15 Oct 82.

136 DÜRER, Albrecht (1471-1528). Ecce Homo. Engraving. 12.8 x 9.7 cm. Signed with monogram 1/c. *83.530.24. Pescia, Italy. 15 Oct 82.

137 DÜRER, Albrecht (1471-1528). Entombment, 1512. Engraving. 11.7 x 7.4 cm. Signed with monogram and dated 1/r. *83.530.6. Pescia, Italy. 15 Oct 82.

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138 DÜRER, Albrecht (1471-1528). Entombment. Engraving. 12.8 x 9.7 cm. Signed with monogram 1/1. *83.530.33. Pescia, Italy. 15 Oct 82.

139 DÜRER, Albrecht (1471-1528). Expulsion of Adam and Eve from Paradise, 1510. Engraving. 12.7 x 9.8 cm. Signed with monogram and dated u/r. *83.530.10. Pescia, Italy. 15 Oct 82.

140 DÜRER, Albrecht (1471-1528). Flagellation, 1512. Engraving. 11.8 x 7.4 cm. Signed with monogram and dated u/l. *83.530.3. Pescia, Italy. 15 Oct 82.

141 DÜRER, Albrecht (1471-1528). Holy Family. Engraving. 21.6 x 19 cm. *83.530.2. Pescia, Italy. 15 Oct 82.

142 DÜRER, Albrecht (1471-1528). Holy Mass of St. Gregory, 1511. Engraving. 29.5 x 20.5 cm. Dated and signed with monogram 1/1. Ref.: Knappe, K-A. Dürer, 1964, no. 302. *83.521.27. Cumberland, Ont. 12 Oct 83.

143 DÜRER, Albrecht (1471-1528). Last Judgement. Engraving. 12.7 x 9.7 cm. Signed 1/c. *83.530.40. Pescia, Italy. 15 Oct 82.

144 DÜRER, Albrecht (1471-1528). Mocking of Christ. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/1. *83.530.20. Pescia, Italy. 15 Oct 82.

145 DÜRER, Albrecht (1471-1528). Nailing to the Cross. Engraving. 11.8 x 7.4 cm. Signed with monogram 1/r. *83.530.28. Pescia, Italy. 15 Oct 82.

146 DURER, Albrecht (1471-1528). Noli Me Tangere. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/1. *83.530.35. Pescia, Italy. 15 Oct 82.

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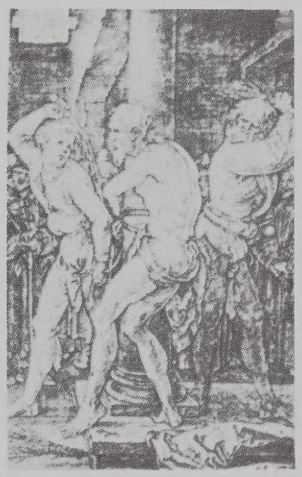

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147 DÜRER, Albrecht (1471-1528). Pietà. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/c. *83.530.32. Pescia, Italy. 15 Oct 82.

148 DÜRER, Albrecht (1471-1528). Pilate Washing his Hands. Engraving. 12.8 x 9.7 cm. Signed with monogram 1/1. *83.530.25. Pescia, Italy. 15 Oct 82.

149 DÜRER, Albrecht (1471-1528). Resurrection. Engraving. 12.7 x 9.8 cm. Signed with monogram 1/r. *83.530.34. Pescia, Italy. 15 Oct 82.

150 DÜRER, Albrecht (1471-1528). Salome with Head of St. John the Baptist, 1511. Engraving. 19.4 x 13.1 cm. Signed with monogram and dated 1/1. *83.530.9. Pescia, Italy. 15 Oct 82.

151 DÜRER, Albrecht (1471-1528). Supper at Emmaus. Engraving. 12.7 x 9.6 cm. Signed with monogram 1/1. *83.530.36. Pescia, Italy. 15 Oct 82.

152 DÜRER, Albrecht (1471-1528). Veronica's Veil, 1510. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/c. Dated u/c. *83.530.27. Pescia, Italy. 15 Oct 82.

153 DÜRER, Albrecht (1471-1528). Virgin and Child with Pear, 1511. Engraving. 15.8 x 10.6 cm. Signed with monogram 1/1. Dated u/c: 1511. Ref.: Knappe, K-A. Dürer, 1964, no. 50. *83.521.31. Cumberland, Ont. 12 Oct 83.

154 DÜRER, Albrecht (1471-1528).Virgin of the Pear. Engraving. 15.8 x 10.6 cm. Signed with monogram 1/1. *83.530.1. Pescia, Italy. 15 Oct 82.

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155 DÜRER, Albrecht (1471-1528). Washing of the Feet. Engraving. 12.7 x 9.7 cm. Signed with monogram 1/r. *83.530.16. Pescia, Italy. 15 Oct 82.

156 DÜRER, Albrecht, Copy after (1471-1528). Adam and Eve. Engraving. 12.7 x 9.7. cm. *83.530.41. Pescia, Italy. 15 Oct 82.

157 DÜRER, Albrecht, Copy after (1471-1528). Christ taking leave of his Mother. Engraving. 12.5 x 9.6 cm. *83.530.13. Pescia, Italy. 15 Oct 82.

158 DÜRER, Albrecht, Copy after (1471-1528). St. Thomas, 1514. Engraving. 11.8 x 7.5 cm. Signed with monogram and dated 1/r. *83.530.42. Pescia, Italy. 15 Oct 82.

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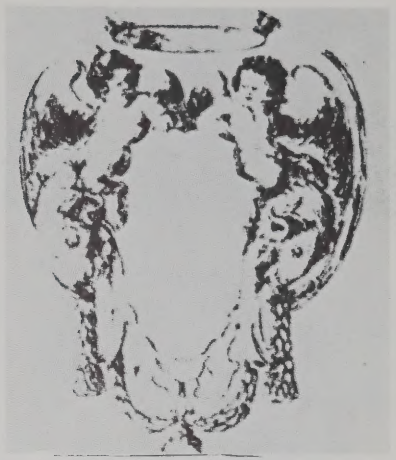
*Italian, 17th Century*

159 BELLA, Stefano della (1610-64). Emblems (four). Engraving. 12.7 x 9.7 cm.
*83.530.49. Emblem Number 2.
*83.530.50. Emblem Number 8.
*83.530.51. Emblem Number 10.
*83.530.52. Emblem Number 12.
Pescia, Italy. 15 Oct 82.

160 BELLA, Stefano della (1610-64). Frontispiece for Collection of Emblems. Engraving. 12.7 x 9.7 cm. *83.530.48. Pescia, Italy. 15 Oct 82.

159 *IFAR No. 83.530.49*



159 *IFAR No. 83.530.52*

159 *IFAR No. 83.530.50*

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159 *IFAR No. 83.530.51*

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161 BELLA, Stefano della (1610-64). Military Scene. Engraving. 12.7 x 9.7 cm. *83.530.44. Pescia, Italy. 15 Oct 82.

162 BELLA, Stefano della (1610-64). Two Eagles. Engraving. 12.7 x 9.7 cm. *83.530.43. Pescia, Italy. 15 Oct 82.

163 BELLA, Stefano della (1610-64). Virgin and Child. Engraving. 12.7 x 9.7 cm. *83.530.45. Pescia, Italy. 15 Oct 82.

164 BELLA, Stefano della (1610-64). Virgin and Child. Engraving. 12.7 x 9.7 cm. *83.530.46. Pescia, Italy. 15 Oct 82.

165 BELLA, Stefano della, Copy after (1610-64). Windmill. Engraving. 12.7 x 9.7 cm. *83.530.47. Pescia, Italy. 15 Oct 82.

*Italian, 18th Century*

166 Unknown. Biblical Scenes (three paintings). Sepia, monochrome. 83 x 110 cm.
*83.528.10. Three Angels Appearing to Abraham.
83.528.11. Expulsion of Adam and Eve from Paradise.
83.528.12. Drunkenness of Noah.
Briosco, Italy. 2 May 83.

*Spanish, 18th Century*

167 GOYA Y LUCIENTES (Francisco José de) (1746-1828). Il Sueno de la Razon.... The Dream of Reason Produces Monsters, 1799. Etching and aquatint. Image 18.4 x 11.9 cm. Marked u/r: No. 43. Print from 1868 edition of 1799 print. Print no. 43 from *Los Caprichos*. Note: Illustration not exact copy. Stolen print has additional bird-bat figures in u/r. *83.545. New Brunswick, N.J. Oct 83.

*Spanish, 20th Century*

168 MIRO, Joan (1893-1983). Sun of Catalan. Lithograph, hand colored. 52.1 x 66 cm. Signed. 38/150. Bright red-orange sun in upper left. 83.521.34. Cumberland, Ont. 12 Oct 83.

169 PICASSO, Pablo (1881-1973). Les Saltimbanques, 1905. Drypoint. 32.6 x 28.8 cm. Ref.: G. Bloch, Picasso, 1968, no. 7. Circus acrobat in open country. *83.521.25. Cumberland, Ont. 12 Oct 83.

170 PICASSO, Pablo (1881-1973). Les Banderilles. Linoleum engraving colored black-brown. 53.6 x 66.5 cm. 47/50. Ref.: G. Bloch, Picasso, 1968, no. 940. Bullfight with bull charging from right and matador attacking at left. *83.521.26. Cumberland, Ont. 12 Oct 83.

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**Sculpture**

*American, 20th Century*

171 GRAHAM, Robert (b. Mexico City 1938). Dance Column I, 1978. Cast bronze. Total H. 259.1 cm. 1/7 marked on cone. One of a pair stolen. *83.536. Los Angeles, Ca. 26 Aug 83.

172 KAUBA, Carl. Statuette of an Indian. Painted bronze. H. 26.7 cm. *84.1.1. Ferrisburg, Vt. 12 Nov 83.

173 KOONING, Willem de (b. Rotterdam, 1904). Untitled #5, 1969. Bronze. 33.7 x 27.9 x 6.4 cm. Signed and numbered on right shoulder. 5/6. *83.538. New York, N.Y. 30 Nov 83.

174 MANSHIP, Paul (1885-1966). Day—Central Figure from Day and the Hours—Sundial. Bronze with marble base. H. 24.7 cm. Base 17.8 x 30.5 x 5.1 cm. Signed and dated in bronze at back: C PAUL MANSHIP 1916/RB-W. Roman Bronze Works. *84.21. New York, N.Y. 27 Dec 83.

*Dutch, 20th Century*

175 DIJK, Nenne van. Daydream. Ciment fondu. *84.35. England. Oct 83.

*English, 20th Century*

176 MOORE, Henry (b. 1898). Mother with Child on Knee, 1982. Bronze. H. 15.9 cm. with base. 8/9. *83.451. New York, N.Y. 6 Oct 83.

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*French, 12th Century*

177 Unknown. St. John, early 12th c. Wood. H. 130 cm. Classified Historic Monument, 22 March 1905. *84.51.4. Sens, France. 13 Jul 83.

178 Unknown. Virgin, early 12th c. Wood. H. 130 cm. Classified Historic Monument, 22 March 1905. *84.51.3. Sens, France. 13 Jul 83.

*French, 14th Century*

179 Unknown. Madonna and Child. Wood, polychrome. Seal of Austrian government on base. *83.521.55. Cumberland, Ont. 12 Oct 83.

*French, 15th Century*

180 Unknown. St. James. Wood and polychrome. Classified Historic Monument, 20 January 1936. *83.54. Mouxy, France. 16 Aug 83.

*French, 16th Century*

181 Unknown. St. Lupus. Wood. H. 110 cm. Inventory of Supplementary Objects, 7 February 1977. *84.57. Vaudoue, France. 30 Sep 83.

182 Unknown. St. Roch. Wood with traces of polychrome. H. 129 cm. Classified Historic Monument, 19 July 1968. *84.51.2. Sens, France. 13 Jul 83.

*French, 17th Century*

183 Unknown. St. Anne, Virgin, and Infant Christ. Wood and polychrome. H. 70 cm. Inventory of Supplementary Objects, 30 November 1973. *84.54.1. Mecquinies, France. 7 Aug 83.

184 Unknown. St. Anthony of Padua. Wood. H. 60 cm. Inventory of Supplementary Objects, 30 November 1973. *84.54.3. Mecquinies, France. 7 Aug 83.

185 Unknown. St. Diacre. Wood and gold. H. 60 cm. *84.55. Bacqueville en Caux, France. 15 Sep 83.

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186 Unknown. St. Margaret. Wood. H. 66 cm. Inventory of Supplementary Objects 30 November 1973. *84.54.2. Mecquinies, France. 7 Aug 83.

187 Unknown. St. Margaret. Wood and polychrome. 125 x 43 cm. *84.56.1. Seine Maritime, France. 4 Sep 83.

188 Unknown. St. Roch. Wood and gold. H. 30 cm. Dog at saint's feet. *84.52. Ruynes en Margeride, France. 19 Jun 83.

189 Unknown. Virgin and Child. Wood and polychrome. 90 x 30 cm. *84.56.2. Seine Maritime, France. 4 Sep 83.

190 Unknown. Virgin and Child. Wood and gilded with bronze powder. 110 x 35 cm. *84.56.3. Seine Maritime, France. 4 Sep 83.

191 Unknown. Virgin of Sorrow. Wood. H. 170 cm. Classified Historic Monument, 19 July 1968. *84.51.1. Sens, France. 13 Jul 83.

*French, 18th Century*

192 Unknown. St. Roch with Angel and Dog. Wood and polychrome. H. 71 cm. Inventory of Supplementary Objects, 30 November 1973. *84.54.4. Mecquinies, France. 7 Aug 83.

193 Unknown. Virgin of Sorrow. Wood (oak). H. 113 cm. *84.58. Eschau, France. 29 Aug 83.

*French, 19th Century*

194 CHARPENTIER, Attributed to. Youth with Forging Tools, late 19th c. Bronze. H. 70 cm. *84.10.1. Paris, France. 13 Nov 83.

195 RODIN, René François Auguste (1840-1917). Female Head. Bronze. 14 x 14 x 12 cm. Signed: A. RODIN. Number 0 below signature. Marked at back: GODARD, a "C" in circle, and "Musée Rodin 1981." Number in red: S802. *84.59. Paris, France. 19 Oct 83.

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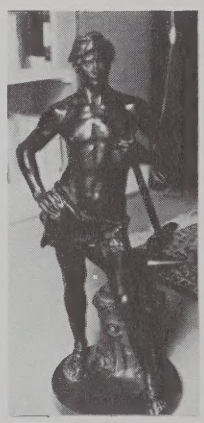

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*Italian, 20th Century*

196 LIGABUE. Hyena. Bronze. H. 20 cm. Base 30 x 20 cm. 5/10 engraved on base. *84.61. Venice, Italy. 3 Oct 82.

*Russian, 20th Century*

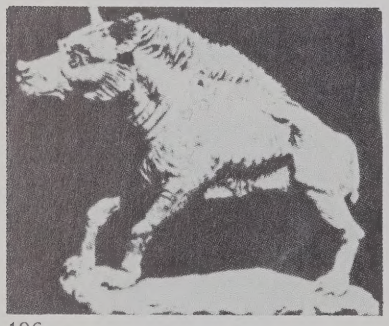
197 TROUBETZKOY, Paul (1866-1933 or 1938). Mrs. Gertrude Vanderbilt Whitney, 1910. Bronze. H. 54.6 cm., Base 33 x 20.3 cm. Marked on base at top front: 1910/Paul Troubetskoy. Marked on base at back: CIRE A. VALSUANI PERDUE. *83.519. New York, N.Y. 2 Dec 83.

*Spanish, 20th Century*

198 DALI, Salvador (b. 1904). Wailing Wall. Bronze. 25.4 x 35.6 cm. Marked EA. Artist's Proof. *83.544. New York, N.Y. Oct 83.

*Swiss, 20th Century*

199 Unknown. Rearing Horse. Silver and quartz. H. 50 cm. Maker: Firma Meister-Silber AG, Zürich. Horse broken from base, legs are broken. *84.62. Zürich, Switzerland. 17 Oct 83.



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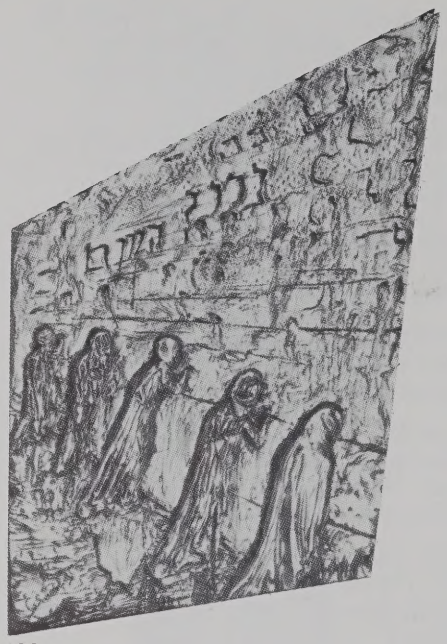

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**Candlesticks, Candelabra, Lamps**

200 Candlesticks (two from set of four). Bronze chased and gilt bases. Numbers F172 and F173, respectively, stamped on side of base with fleur de lis, TH, and crown with figures. Socket enclosed in basket of flowers and fruit, supported on heads of three back-to-back caryatids. *83.552.1-2. England. Nov 83.

201 PAIRPOINT (American). Blown-Out Rose Table Lamp. Diam. shade 25.4 cm. Signed on shade and base. Ref.: Lewis O. St. Aubin, Pairpoint, p. 8. Pink and red lamp with rare deco silver-plate base. 84.11.1. New York, N.Y. 23 Oct 83.

202 TIFFANY STUDIOS (American). Dragonfly Table Lamp. Dark patina bronze stick base. Diam. shade 40.6 cm. Signed. Ref.: Neustadt, Tiffany Lamp Book, p. 92. Aqua to vibrant blue rippled glass. Dragonfly with lilac wings and red carbonshon eyes. Three light cluster. 84.11.2. New York, N.Y. 12 Oct 83.

**Ceramics, Pottery, Porcelain**

203 English. China Plates (five), early 19th c. China. Scenes from life of Napoleon and floral decorations on rim. *83.533.5-9. Betliari Castle, Czechoslovakia. 1 Nov 82.

204 GORDON, Anne. Cranes (pair). Porcelain. H. 33 cm. Inscribed on base: AG. *84.14.1-2. England. Sep 83.

205 Italian (Urbino), 16th Century. Plate depicting Hercules and Deianeira. Porcelain. Inscribed on base: Ercole e Dionira. *84.25. Pesaro, Italy. 1983.

206 ROYAL WORCESTER (England). Vase, ca. 1880. Porcelain with gilt handles, gilt neck rim, and gilt and ivory rim. H. 29.2 cm. Base marked with shape number: 1034. Ivory ground color with raised gilded blackberries and leaves. Small piece broken from vase when theft occurred. *84.38. England. Oct 83.

207 WEDGEWOOD (English). Beaker set in Brass Holder. China. Scenes from Greek mythology in white relief against blue background. *83.533.10. Betliari Castle, Czechoslovakia. 1 Nov 82.

200

203 *IFAR No. 83.533.7*

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203 *IFAR No. 83.533.5*

203 *IFAR No. 83.533.8*

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203 *IFAR No. 83.533.6*

204

207

**Clocks, Timepieces, Watches**

208 BUHRÉ, Pavel (Russian, St. Petersburg). Imperial Presentation Watch with Hunting Case, 1911. Gold case. Diam. 5 cm. Cyrillic presentation inscription: July, 28, 1911. Gilt lever movement, gold cuvette, white enamel dial with Roman numerals. Engine-turned and fitted case. Russian imperial eagle applied on cover. *84.12.1. New York, N.Y. 23 Nov 83.

209 ELLICOT. Bracket Clock with Ebony Casing. Strikes hours and quarter hours with repeat action. *84.34. England. Oct 83.

210 McCABE, James (for chiming movement) (English). Mantel clock. Inscribed on face: Royal Exchange 1837. Silvered dial in mahogany-waisted case. Orolu pineapple, finial, bracket feet and sulray motive in French manner. *84.33.2. England. Oct 83.

211 GOSLIN (French). Louis XV Clock. Gilded bronze. H. 75 cm. Signed. Decorated by a bull and surmounted by allegory of Europe. *84.49. Roquefort La Bedoule, France. 17 Jul 83.

212 TURNER, Thomas (English, London). George III Bracket Clock, ca. 1770. Gilt metal-mounted mahogany. H. 71.1 cm. Dial 21.6 cm. Inscribed: Thomas Turner, London. Arched brass dial and silver chapter ring, tuned selector in arch with three train musical movement playing three tunes, with foliate-engraved backplate. Case with inverted L-top and urn finials. Chambered sides with tern and foliate mounts on leaf-molded scrolled feet. *84.9. New York, N.Y. 8 Dec 83. *Reward.*

208

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211

212

**Enamels**

*English*

213 Snuff Box. Enamel. Circular box with deer on green mound. *83.531.6. Ipswich, England. 6 Sep 83.

214 Snuff Box. Enamel. Circular box with fish and fruit on mauve ground. *83.531.7. Ipswich, England. 6 Sep 83.

215 Snuff Box. Enamel. Oval box with spotted deer on green ground and similarly decorated lid. *83.531.5. Ipswich, England. 6 Sep 83.

216 Snuff Box with Lion. Enamel. Oval box. *83.531.10. Ipswich, England. 6 Sep 83.

217 Snuff Boxes Painted with Playing Cards (pair). Enamel. Diam. 7.6 cm. Pair of oval pierced baskets. *83.531.18-19. Ipswich, England. 6 Sep 83.

218 Snuff Boxes (four). Enamel. Four snuff boxes in the shape of a bird. *83.531.1. Finch bonbonnière with flowered base.
*83.531.2. Bird bonbonnière on yellow ground with flowered base.
*83.531.3-4. Canary bonbonnière (pair). Ipswich, England. 6 Sep 83.

219 Snuff Boxes, Transfer Printed with Architectural Scene (twelve oval boxes). Enamel. *83.531.20-31. Ipswich, England. 6 Sep 83.

220 Snuff Boxes with Buxton Crescent (two oval boxes). Enamel. *83.531.11-12. Ipswich, England. 6 Sep 83.

221 Snuff Boxes with Colored Scene (thirty-one oval boxes). Enamel. Some boxes inscribed: Trifle. *83.531.32-46. Ipswich, England. 6 Sep 83.

222 Snuff Boxes with Commemorative Scene (twenty-five oval boxes). Enamel. *83.531.47-91. Ipswich, England. 6 Sep 83.

223 Snuff Boxes with Nelson's Victory (two oval boxes). Enamel. *83.531.16-17. Ipswich, England. 6 Sep 83.

224 Snuff Boxes with Royal Emblem (three oval boxes). Enamel. *83.531.13-15. Ipswich, England. 6 Sep 83.

225 Snuff Boxes with Tabby Cat (two circular boxes). Enamel.
*83.531.8. Tabby cat on pink cushion.
*83.531.9. Pink box with tabby cat. Ipswich, England. 6 Sep 83.

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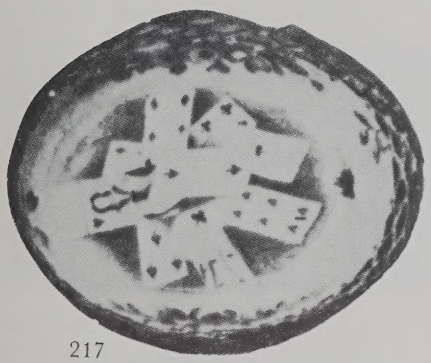

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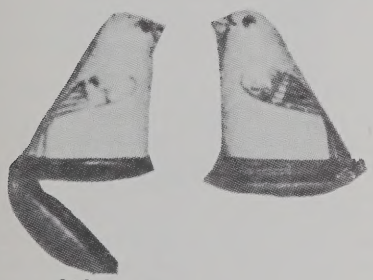

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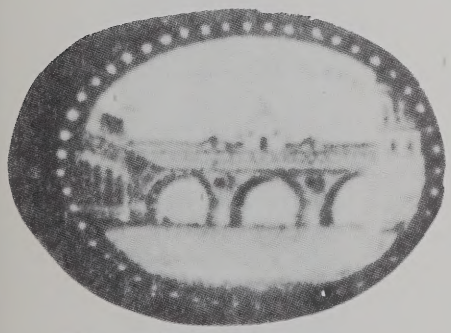

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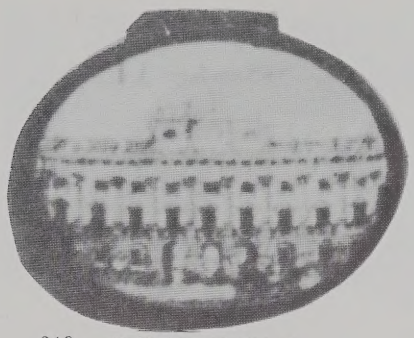

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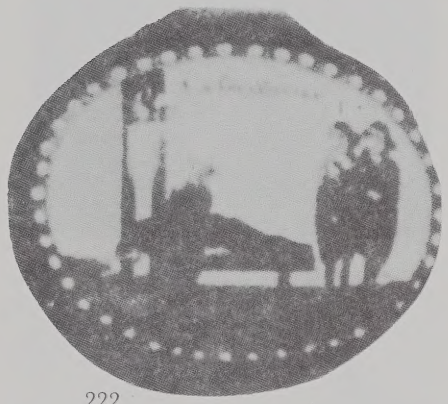

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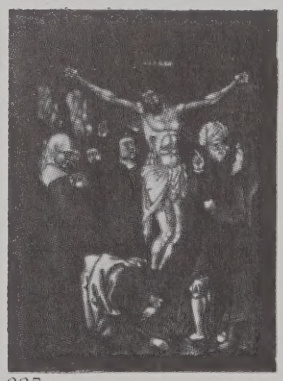
*French*

226 LIMOGES SCHOOL. Reliquary, 12th c. Champlevé enamel. 17.2 x 9.6 cm. Scenes depicted: Marys at the Tomb, Mary Magdalen with Saints and Christ. *84.48. Issoire, France. 25 Aug 83.

227 LIMOGES SCHOOL. Crucifixion. 16th c. Enamel. 9 x 6 cm. *83.515. Denon, France. 27 May 83.

226 *Front view*

226 *Side view*



227

**Folk Art**

*American*

228 Amos Keag Pumper Weathervane. Fireman cast iron. Steam pumper has no horse, just a yoke. Instead of fireman, there is a World War I toy soldier wired to driver's seat. Painted two years ago: steam pumper silver, wheels and hoses black and steam dials gold (may have faded yellow). Illustration based on descriptions. *84.5. Manchester, Ma. 20 Aug 83.

229 Cotswold Sheep Weathervane. L. 111.8 cm. *84.6. Wilton, N.H. 23 Dec 82.

230 DIEDRICH, Wilhelm Hunt, Attributed to (1884-1953). Snake. Bronze. *84.1.2. Ferrisburg, Vt. 12 Nov 83.

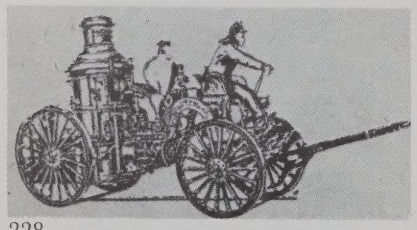
231 Leaping Stag Weathervane. Approx. L. 91.4 cm. *83.547. Nashua, N.H. 15 Oct 83. *Reward.*

232 Morgan Horse Weathervane, ca. 1908. Last painted gold in 1975. Directionals not taken. One of eleven vanes molded by the Steadman Company of New York City. *84.4. Weybridge, Vt. 8 Nov 83.

233 Weathercock. Cast iron body and sheet iron tail. Directionals not taken. *83.548. North Kingston, R.I. 15 Sep 83.

234 Weathervane: Steam Locomotive with its Coal Tender. Copper. *84.2. White River Junction, Vt. 3 Nov 83.

235 Well-Drilling Truck Weathervane, Recent construction. Copper and brass. *84.3. Bedford, N.H. 25 Sep 83.



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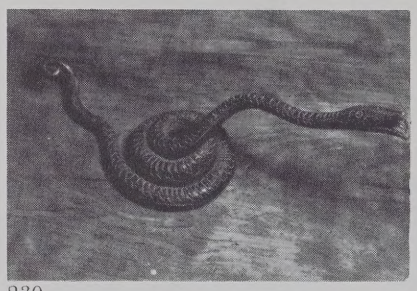

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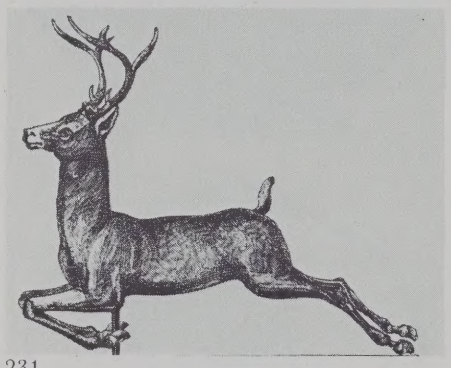

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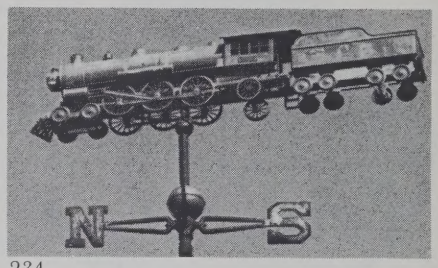

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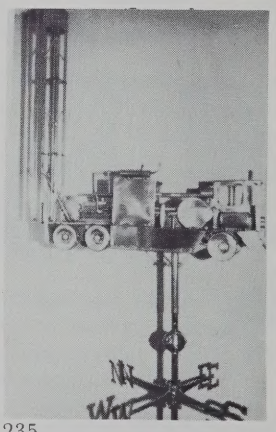

235

**Furniture, Accessories**

*American*

236 Secretary. Rosewood grained pine. W. 124.6 cm. Ref.: Fales, American Painted Furniture, 1660-1880, pl. 320. *83.542. Laconia, N.H. Oct 83.

**Glass**

237 GALLÉ, Emile (French). Vase. Glass. H. 15 cm. Signed: E. GALLÉ. Colored chestnut and yellow. *84.50.1. Versailles, France. 8 Apr 83.

238 GALLÉ, Emile (French). Vase. Glass. H. 11 cm. Signed: E. GALLÉ. Orange and white, decorated with fuchsias. *84.50.2. Versailles, France. 8 Apr 83.

239 GALLÉ, Emile (French). Vase. Glass. H. 12 cm. Signed: E. GALLÉ. Orange and white, decorated with currants. *84.50.3. Versailles, France. 8 Apr 83.

240 GALLÉ, Emile (French). Vase. Glass. H. 11 cm. Signed: E. GALLÉ. Blue violet and yellow, decorated with fuchsias. *84.50.4. Versailles, France. 8 Apr 83.

241 Spice Container in Shape of a Chicken. Glass and silver. H. 6 cm., Open beak 5 cm. Front portion of body and feet silver, posterior portion glass. *83.533.68. Betliari Castle, Czechoslovakia. 1 Nov 82.

242 Spice Container in Shape of an Owl, 19th c. Glass, silver head with glass eyes. H. 6 cm. *83.533.67. Betliari Castle, Czechoslovakia. 1 Nov 82.

243 Spice Containers in Shape of Bears (pair), 19th c. Pinkish glass, silver heads. H. 7 cm. *83.533.65-6. Betliari Castle, Czechoslovakia. 1 Nov 82.

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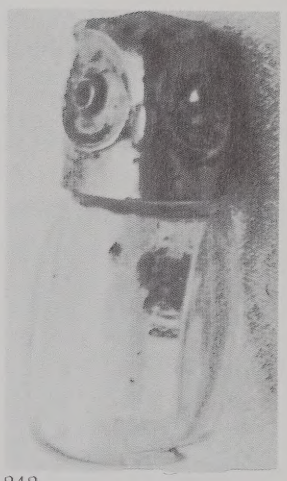

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244 Spice Containers in Shape of Cats (pair), 19th c. Glass, heads silver with glass eyes. H. 10 cm. *83.533.61-2. Betliari Castle, Czechoslovakia. 1 Nov 82.

245 Spice containers in Shape of Dogs (pair), 19th c. Glass, heads and collars are silver. H. 11 cm. *83.533.59-60. Betliari Castle, Czechoslovakia. 1 Nov 82.

246 Spice Containers in Shape of Hares (pair). Pinkish glass, silver heads. H. 7 cm. *83.533.63-4. Betliari Castle, Czechoslovakia. 1 Nov 82.

247 Spice Containers in Shape of Owls (pair), 19th c. Glass with silver head. H. 10.5 cm. *83.533.57-8. Betliari Castle, Czechoslovakia. 1 Nov 82.

248 Spice Containers in Shape of Swans (pair), 19th c. Glass, silver heads and necks. L. opening on back 7 cm. *83.533.69-70. Betliari Castle, Czechoslovakia. 1 Nov 82.

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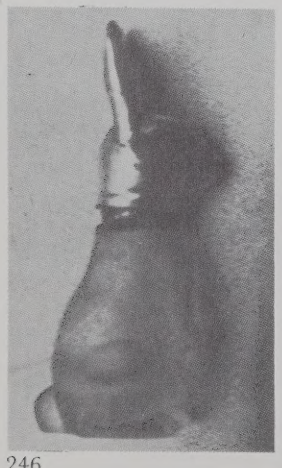

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**Icons**

*Russian*

249 Archangel Michael Holding Veronica's Veil, 18th c. Distemper. 32 x 26.7 cm. Archangel Michael flanked by four figures, from left to right: St. Florus, Bishop of Modest, St. Basil the Great, and St. Lawrence. Three horses in rocky foreground at trough. Borders restored. *84.66.5. Berne, Switzerland. 16 Apr 83.

250 Christ Pantocrator, ca. 1800. Distemper. 32.3 x 28 cm. Christ gives benediction with right hand, in left hand holds a book with a text in Russian. *84.66.3. Berne, Switzerland. 16 Apr 83.

251 Dormition of the Virgin, 16th c. Distemper. 31.1 x 27.3 cm. Christ, in mandorla, holds soul of Virgin. Some of surrounding saints are Peter, Paul, and Dionysius. Partially restored. Painted surface transferred to new wood backing and upper border retouched. *84.66.8. Berne, Switzerland. 16 Apr 83.

252 Moscow. Young Christ Above in Stylized Clouds, below are St. John Holding the Gospel at left and St. Julietta with her Son Kerikos at right, 18th c. Distemper. 31.9 x 26.2 cm. *84.66.7. Berne, Switzerland. 16 Apr 83.

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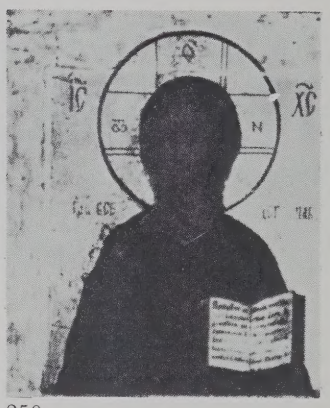

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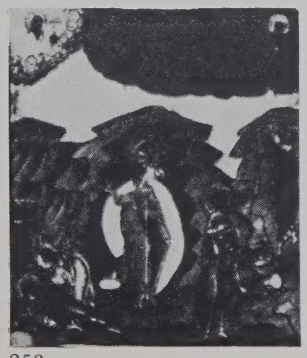
253 Prophet Elijah Before the Grotto, 19th c. 30.8 x 26.5 cm. Upper border inscribed in Cyrillic: Ognjenoje Woschoschd enije Svjatago Proroka Iliji. Elijah before a grotto, holding a white cross. To left, angel tells Elijah: rise-up for your journey will be long. To right, at bank of Jordan River, is his disciple Elisha, who separates the river into two parts with his cloak. Upper portion: Elijah born above by fiery chariot with four horses and at left God the Father gives benediction to Elijah and holds terrestrial orb in other hand. Partially restored. *84.66.6. Berne, Switzerland. 16 Apr 83.

254 Resurrection of Christ and Christ in Limbo, 17th c. 33.8 x 25.9 cm. Christ in mandorla at center, descending into Hell, breaking the door with his feet. Christ holds scroll and pulls Adam from Hell. In background are the Kings David and Solomon, St. John the Precursor and prophets. Eve to right on her knees, with ancestors behind her. At lower right Christ in mandorla, leaving the tomb giving benediction and behind him are sleeping soldiers and angels. *84.66.9. Berne, Switzerland. 16 Apr 83.

255 Young Christ Emmanuel Giving Benediction with St. Basil Holding the Evangelist and St. Mary of Egypt, 17th c. 28.3 x 24.3 cm. Nimbus of Christ has initials IC-XC. Upper left border inscribed: Saint Basil of Parion. Upper right border inscribed: Saint Mary of Egypt. Nimbi of the two saints are restored. Clothing of Christ like sun rays. Borders restored. *84.66.4. Berne, Switzerland. 16 Apr 83.

**Ivories**

256 Sewing Box, 18th c. Ivory. Base 28 x 22.5 cm., H. front 8 cm., H. back 15.5 cm. *83.533.20. Betliari Castle, Czechoslovakia. 1 Nov 82.



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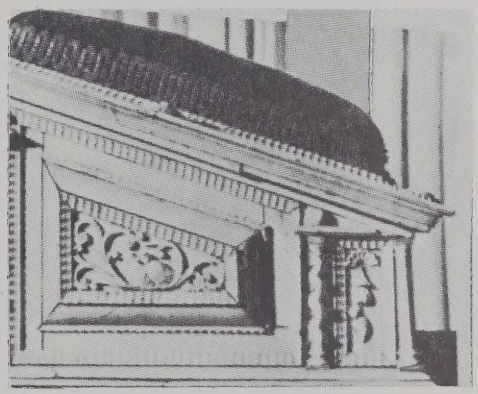

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**Jewelry**

*Russian*

257 Gold-Mounted Lapis-Lazuli Cameo Brooch, 19th c. Gold, lapis-lazuli. L. 4.6 cm. Oval lapis center carved with classical profile cameo of Roman woman. Openwork border set with pearls. *84.12.4. New York, N.Y. 23 Nov 83.

258 Gold-Mounted Malachite Cameo Brooch, 19th c. Gold, malachite. L. 5.5 cm. Oval malachite center carved with classical goddess. Reeded border with strapwork with enamel borders. Pin and pendant loop. *84.12.3. New York, N.Y. 23 Nov 83.

**Judaica**

259 Torah Finial with Bells. Sterling silver and gilt. H. 36.8 cm. Inscribed on lower section: Presented to Congregation Adath Jeshurun by Simon Bachrach, Feb. 14, 1888. *83.514. Elkins Park, Pa. 27 Sep 83.

258

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**Liturgical Objects**

260 Chalice, 18th or 19th c. Silver-gilt. H. 21 cm. Inscribed on upper portion of base: VAN AS PASTOR JOANNES LA. Ref.: Institut Royal du Patrimoine Artistique, Brussels, No. M 230441. *84.64.2. As, Belgium. 17 Jul 83.

261 Dutch (Maastricht). Chalice. Silver-gilt. H. 25.8 cm. Inscribed: Maastricht. Ref.: Institut Royal du Patrimoine Artistique, Brussels, No. M 230440. Cup decorated with design of shells, grapes and ears of corn. *84.64.1. As, Belgium. 17 Jul 83.

262 Christ Crucified. Wood. H. 60 cm. Figure detached from its cross. *84.47. Checy, France. 26 Jun 83.

263 Monstrance. Silver-gilt and set with eight precious stones. H. 74 cm. Inscribed: 1831-1868. Ref.: Institut Royal du Patrimoine Artistique, Brussels, No. M 230442. Canopy surmounted by cross and heads of two cherubs. Below canopy are two cherubs, two angels, bunches of grapes and ears of corn. Oval base decorated with medallion surrounded by branches. *84.64.3. As, Belgium. 17 Jul 83.

**Metals**

264 Miniature Flower Baskets (four), 19th c. Silvered metal. H. 6.5 cm., Diam. rim 6.5 cm. Open-work decoration. *83.533.49-52. Betliari Castle, Czechoslovakia. 1 Nov 82.

265 Recipient, 19th c. Silver-plated copper. H. 14.5 cm., Rim 18 x 14.5 cm., tray 16.5 x 31 cm. Feet end in scrolls placed on oval tray. *83.533.44. Betliari Castle, Czechoslovakia. 1 Nov 82.

266 Spice Containers in Shape of Hares (pair), 19th c. Zinc, glass eyes. H. 10 cm., L. 10 cm. *83.533.71-2. Betliari Castle, Czechoslovakia. 1 Nov 82.

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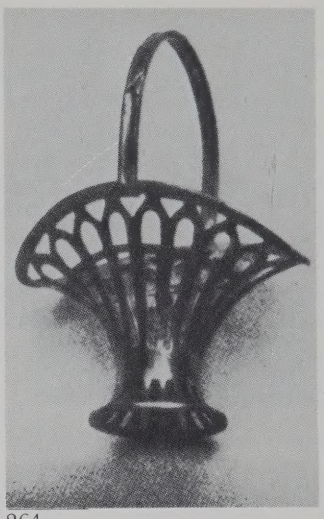

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**Models**

*French*

267 Empire Period Model of Ship Intrepid, 1804-14. L. 100 cm. *84.60. Paris, France. 15 Jul 83.

**Objects of Art**

268 FABERGÉ STUDIO, Workmaster August Hollming (Russian, St. Petersburg). Cigarette Case, ca. 1910. Gold, 14 karat. L. 9.6 cm. Marked twice with initials of workmaster and once with Fabergé in cyrillic. Rectangular, reeded case with cabochon thumbpiece. *84.12.2. New York, N.Y. 23 Nov 83.

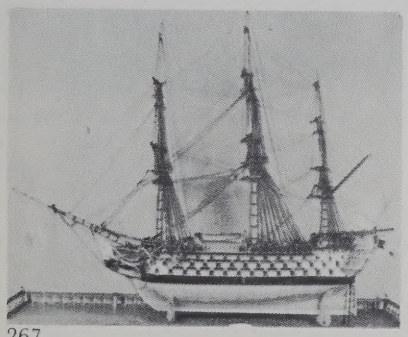
269 Ornament in Shape of Sedan Chair, 19th c. Silver. H. 15.5 cm. Base 6.5 x 6 cm. Surface richly decorated with chased patterns. Doors decorated with coat of arms divided into nine parts, surmounted by crown and sphere bearing a cross. *83.533.42. Betliari Castle, Czechoslovakia. 1 Nov 82.

270 Ornament in Shape of a Windmill, 19th c. Silver. H. 18.5 cm., Base 7 x 7 cm. Round base with four feet, decorated with six figurines. *83.533.77. Betliari Castle, Czechoslovakia. 1 Nov 82.

**Rugs and Carpets**

271 Mayin (Iran). Carpet, ca. 1950. Silk. 162.6 x 102.9 cm. *83.521.48. Cumberland, Ont. 12 Oct 83.

272 Transylvania (Romania). Carpet. Wool. 124.5 x 162.6 cm. Dominant color: red. *83.521.49. Cumberland, Ont. 12 Oct 83. Note: vases in illustration are not missing.



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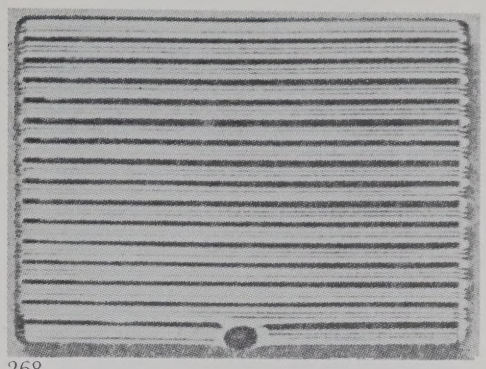

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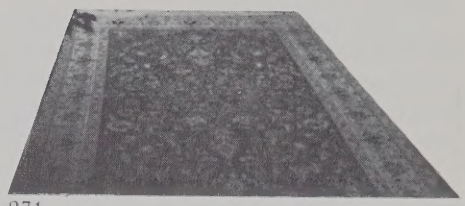

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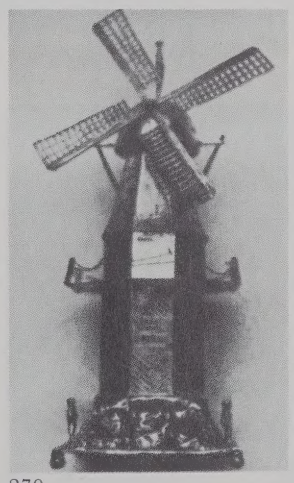


270

**Silver**

*Austrian*

273 Fruit Basket, early 19th c. Silver. Diam. rim 27 cm. Open work surface with rim of roses. *83.533.13. Betliari Castle, Czechoslovakia. 1 Nov 82.

274 Jug with Spout, early 19th c. Silver. H. 17.5 cm. Lid attached to jug by small thin chain. Floral decorations on body and lid. *83.533.12. Betliari Castle, Czechoslovakia. 1 Nov 82.

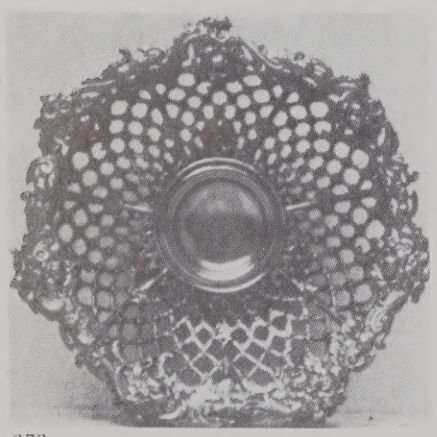
275 Jug with Spout, 19th c. Silver. H. 17 cm., Diam. rim 10 cm. Fluted body. *83.533.14. Betliari Castle, Czechoslovakia. 1 Nov 82.

276 Octagonal Bottle, 19th c. Silver. H. 18.5 cm. Flowers in relief decorate body. *83.533.17. Betliari Castle, Czechoslovakia. 1 Nov 82.

277 Pitcher, 19th c. Silver. H. 16.5 cm. Fluted body. *83.533.15. Betliari Castle, Czechoslovakia. 1 Nov 82.

278 Teapot, early 19th c. Silver with wooden handle. H. 11.5 cm., Diam. base 7 cm. Floral decorations on body. *83.533.11. Betliari Castle, Czechoslovakia. 1 Nov 82.

279 Teapot, 19th c. Silver. H. 14 cm., Diam. rim 10 cm. Lid engraved with monogram AM and with count's crown of nine points. *83.533.16. Betliari Castle, Czechoslovakia. 1 Nov 82.



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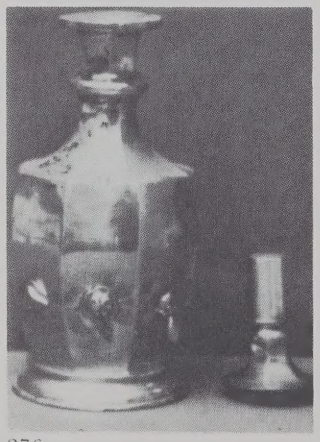

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279

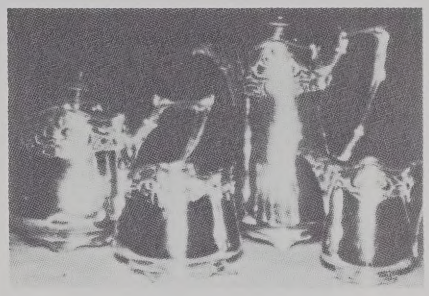
*English*

280 Ashtrays (nine), 1933. Silver. Diam. 8.3 cm. Date letter. Inscribed at center interior: 86th Regt. crest. Palestine 1933. Sponsor's mark: G&S CO LTD (obscured). Town mark: London. *83.532.18-26. Tidworth, England. 21 Sep 83.

281 Bell-Shaped Cup on Molded Pedestal, 1899. Silver. Inscribed: presented to the Officer's Mess 2nd Bn. Queen's Own Cameron highlanders by their old 79th comrade George T. Scovell. July 1899. Moulded girdle with lobes and scroll handles. Scalloped rim. *83.532.17. Tidworth, England. 21 Sep 83.

281

282 Elkington Tea and Coffee Service, 1903. Service includes coffee pot, tea pot, sugar and creamer in Art Nouveau style. *84.40.1-4. England. Oct 83.



282

283 Highland Officer, 1912. Silver. H. 26.7 cm. Date letter. Inscribed on plinth: presented to the officers, 2nd Bn 79th, The Queen's Own Cameron Highlanders, by Col. McKerrell, C.B. on his relinquishing command 31st March 1912. Sponsor's mark: C&S CO LTD. Town mark: London. Statuette may represent Humberstone MacKenzie. *83.532.13. Tidworth, England. 21 Sep 83.

284 Highland Soldier on Silver Step. Silver. H. 34.3 cm. Inscribed: Tel-a-Kebir. Egypt. Ginige Koshem. Plinth inscribed: Egypt. Town mark: London. Depicts war memorial on Inverness Station Square. *83.532.14. Tidworth, England. 21 Sep 83.

285

285 Humberston MacKenzie with Celtic Tartan Fittings, 1965. Silver. Date letter. Inscribed: to the Officers 2nd Battalion seaforth highlanders from Colonel C. MacKintosh. 9th June 1909. Sponsor's mark: C. CO. Town mark: London. This piece was a replacement for the original one of 1909. *83.532.15. Tidworth, England. 21 Sep 83.

286 Hunting Scene. 1905. Silver. 76.2 x 45.7 x 30.5 cm. Date letter. Inscribed on base: Alexander III King of Scotland rescued from the fury of a stag by the intrepidity of Colin Fitzgerald the ancestor of the present MacKenzie family. Town mark: London. Removed from the top of a mantle clock. *83.532.3. Tidworth, England. 21 Sep 83.

287 Kilted Soldier in Marching Order, 1890. Silver. Date letter. Inscribed on base: presented to the Officer's Mess 1st Bn. seaforth highlanders by Herbert Barron, late captain 72nd highlanders, 1890. Sponsor's mark: JC. Town mark: London. Silver plinth. *83.532.16. Tidworth, England. 21 Sep 83.

288 Mounted Seaforth Officer, 1882. Silver. H. 26.7 cm. Date letter. Sponsor's mark: RR. AR. IMH. Town mark: London. Duty mark: Queen's Head. Officer wears feather bonnet, and plaid and tartan trews. *83.532.7. Tidworth, England. 21 Sep 83.

287

288

289 Seaforth Officer in Kilt, 1882. Silver. H. 21.6 cm. Date letter. Town mark: London. Duty mark: Queen's Head. Officer wears feather bonnet and holds a sword. *83.532.1. Tidworth, England. 21 Sep 83.

290 Seaforth Pipers (Pair), 1882. Silver. H. 21.6 cm. Date letter. Sponsor's mark: RR. AR. IMH. Town mark: London. Duty mark: Queen's Head. Pipers dressed in plaid and glengarry. *83.532.4-5. Tidworth, England. 21 Sep 83.

291 Seaforth Soldier in Marching Order, 1882. Silver. H. 21.6 cm. Date letter. Sponsor's mark: RR. AR. MH. Town mark: London. Duty mark: Queens' head. Soldier wears feather bonnet and holds rifle. *83.532.6. Tidworth, England. 21 Sep 83.

292 Seventy-Ninth Cameron Officer and Standing Piper. Silver. H. officer 26.7, H. Piper 38.1 cm. Sponsor's mark: I.H. Duty mark: Queen's Head. Drone of bagpipe broken. *83.532.8-9. Tidworth, England. 21 Sep 83.

293 Soldier in Field Dress, 1928. Silver. H. 31.8 cm. Date letter. Sponsor's mark: Hamilton and Inches. Town mark: Edinburgh. Field dress dating from 1914-18. Statuette removed from plinth. *83.532.12. Tidworth, England. 21 Sep 83.

294 Stag Centerpiece, 1901. Silver. H. 45.7 cm. Date letter. Sponsor's mark: S.G. Town mark: London, *83.532.2. Tidworth, England. 21 Sep 83.

295 Two Soldiers of the 79th Cameron Highlanders, 1877. Silver. H. sargeant 49.5 cm., H. private 59.8 cm. Date letter. Sponsor's mark: I.H. Duty mark: Queen's head. Kneeling sargeant and standing private. *83.532.10-11. Tidworth, England. 21 Sep 83.

289

292

293

294

*French*

296 Barometer Surmounted by Figurine. Silver with square red marble base on metal plate. H. 40 cm., Base 16 x 16 cm. *83.533.18. Betliari Castle, Czechoslovakia. 1 Nov 82.

*Irish*

297 Dublin. Wine Cister with Dolphin Handles, 1902. Silver. 61 x 30.5 x 61 cm. Inscribed on base: Presented to Bideford Borough Council by Arthur McTaggart Short, Esq. to commemorate the Festival of Britain 1951. *84.15. England. Sep 83.

*European*

298 Basket, 19th c. Gilded silver. H. 11.4 cm., Diam. rim 8.7 cm., Base 5.5 x 5.5 cm. Square base and short stem. Geometric open work on side wall. *83.533.43. Betliari Castle, Czechoslovakia. 1 Nov 82.

299 Chalices (Three), 19th c. Gilded silver. H. 4.8 cm., Diam. base 5.3 cm. Short stem on circular base. Upper portion decorated with open work in shape of flowers. *83.533.46-8. Betliari Castle, Czechoslovakia. 1 Nov 82.

300 Dishes (Two), 19th c. Silver. Diam. base 4.1 cm., Diam. rim 11.2 cm. Rim decorated with chased festoons. Rectangular open work on side wall, circular base. *83.533.40-1. Betliari Castle, Czechoslovakia. 1 Nov 82.

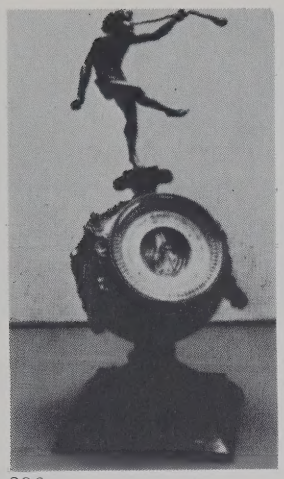
301 Fork and Spoon, 19th c. Silver. Inscribed with initials: R.C. *84.10.3-4. Paris, France. 13 Nov 83.

302 Mocha Coffee Service, 19th c. Silver. Coffee pot H. 9.8 cm., Diam. base 4.4 cm. Creamer H.3.7 cm., Diam. 4 cm. Sugar bowl H. 3.3 cm., Diam. 5.3 cm. Each piece engraved with monogram AB and nine-pointed crown of a count. Coffee pot with bone handle. 83.533.25-7. Betliari Castle, Czechoslovakia. 1 Nov 82.

303 Octagonal Writing Set with Floral Decoration. Silver. 14 x 25.5 cm. Signed: JG KLINKOSCH. Inscribed on back edge with oval-shaped coat of arms surmounted by six-pointed crown. Two small recipients with chased decorations. 83.533.24. Betliari Castle, Czechoslovakia. 1 Nov 82.

304 Paperweights (four), 19th c. Silver. H. 3 cm., Diam. base 3.2 cm. Fox's head on round base. *83.533.53-6. Betliari Castle, Czechoslovakia. 1 Nov 82.

305 Spice Container in Shape of a Pig, 1923. Silver. 26 x 7 cm. Date engraved on rear. *83.533.74. Betliari Castle, Czechoslovakia. 1 Nov 82.



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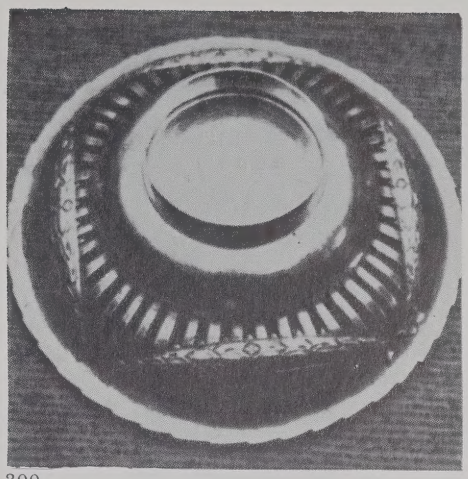

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306 Spice Container in Shape of a Wild Boar, 19th c. Silver. L. 8 cm. *83.533.73. Betliari Castle, Czechoslovakia. 1 Nov 82.

307 Spice Containers in Shape of Seals (pair). Silver. L. 9 cm. Perforation in shape of an "S" on one and a "T" on the other. *83.533.75-6. Betliari Castle, Czechoslovakia. 1 Nov 82.

308 Vase with Lid, 19th c. Silver. H. 10 cm., Base 3.9 x 3.9 cm. Square base decorated with four clogs. Body decorated with four sheep's heads in relief. Festoons are suspended from mouths of sheep and rosettes decorate space above festoons. *83.533.45. Betliari Castle, Czechoslovakia. 1 Nov 82.

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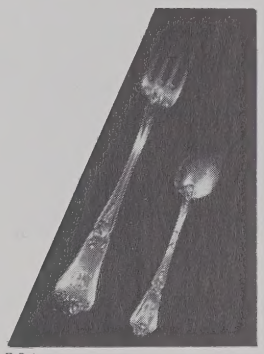

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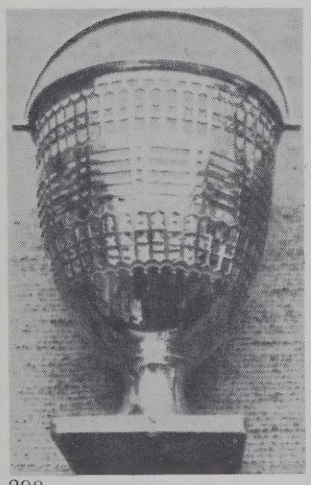

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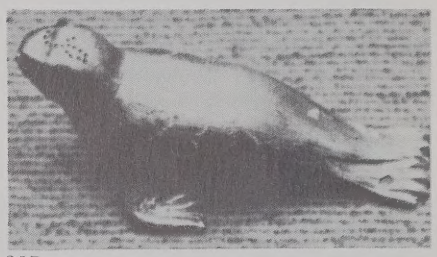

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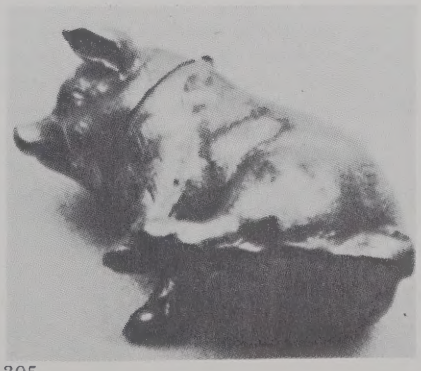

305

**Tapestries, Textiles**

309 AUBUSSON (French). Hunters on Horseback, 18th c. Border with coats-of-arms and red flowers. *84.46. Herbeville, France. 21 Jul 83.

310 Large Chancellery, 17th c. 344 x 344 cm. Royal crown beneath baldachin. Angel to right holds scepter with fleurs de lis and one at left holds scepter with hand of Justice. Royal blue background. *84.45.1. Bourron-Marlotte, France. 25 Aug 83.

311 Small Chancellery, 17th c. 339 x 382 cm. Royal blue background. *84.45.2. Bourron-Marlotte, France. 25 Aug 83.

312 Tapestry. Cashmere wool. 140 x 90 cm. Two warriors, one in blue tunic and one in red tunic, hold their weapons. Landscape with tents and mosque in background. *83.349. Monheim, West Germany. 5 Dec 82.

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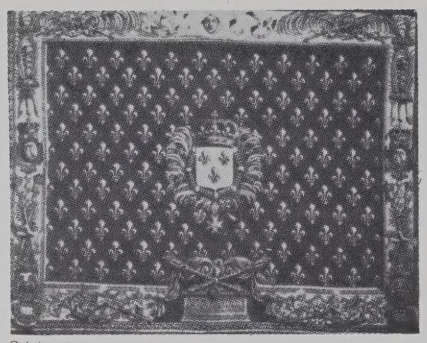

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312

**Pre-Columbian**

*Costa Rica*

313 CHOROTEGA (900-1500) Mace Head in the Form of a Feline. Fine polished gray-white stone. 5 x 10 cm. Double images by using interlocked features: When seen head on, cat appears with open mouth with two reed circles driller between teeth which in turn becomes eyes of a skull-like face with round mouth between cat's paws. Cat's nose and eyes become a headdress. 83.509.12. Rome, Italy. 11 May 83.

314 Costa Rica, 900-1500. Mace Head in the Form of a Bird, Probably a Great Horned Owl. Gray-green stone. 7 x 8.5 cm. Feather tufts around eyes arch to join jutting beak. Incising to highlight detail. 83.509.13. Rome, Italy. 11 May 83.

*El Salvador*

315 Restrung Necklace Consisting of Spindle Whorls. Ceramic. Overall Diam. 30 cm., spindle whorls average Diam. 3 cm. Spindle whorls in various shapes and in varying degrees of decoration. 83.509.11. Rome, Italy. 11 May 83.

*Panama*

316 COCLE (900-1500). Monkey Rattle. Gold, lost wax casting. H. 4 cm., Wt. 52 gr. Hollow rib cage contains clapper. Monkey holds a short dart in either hand. *83.509.1. Rome, Italy. 11 May 83.

317 Eagle with Animal in its Beak. Gold. Approx. H. 7.6 cm. *84.8. Brooklyn, N.Y. 1980.

318 Panama and Peru. Restrung Necklace of Peruvian and Panamanian Elements and Tumbled Amethyst. Gold, amethyst. Overall Diam. 23 cm.
a. Lost wax gold casting, from Panama, of two caiman, joined behind front legs back to back. L. 7 cm., W. at legs 4.3 cm., Wt. 30 gr.
b. Four long, hollow gold tube beads repoussed in form of standing male figure with ornate headdress. H. 3.2 cm., Diam. 1.3 cm., Wt. 5 gr. each.
c. Spacers of modern tumbled amethyst beads.
*83.509.7. Rome, Italy. 11 May 83.

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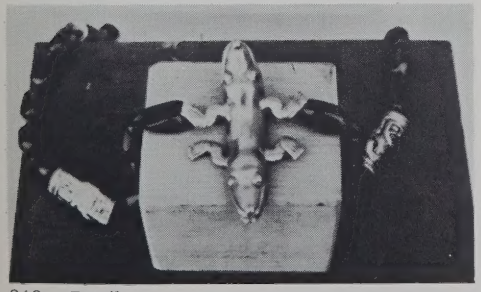


318 *Detail*

*Peru*

319 ICA (1100-1500). Large Gold Tweezers. Gold. H. 4.5 cm., Wt. 10 gr. Clamshell halves connected by arched spring grip. 83.509.5. Rome, Italy. 11 May 83.

320 MOCHICA, Early (probably Loma Negra, 300 B.C.-300 A.D.). Ceremonial Knife. Gold and silver. 7 x 12 cm., Wt. 70 gr. Scythe-like blade of silver alloy. Top crescent edge has row of five free-standing gold birds which round blunt end of blade. Birds connected beak to tail. *83.509.2. Rome, Italy. 11 May 83.

320

321 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper, patinated. Knife combines casting and hammering techniques. Wide rectangular blade somewhat eroded as are double finial figures on top of round shaft handle. 83.509.19. Rome, Italy. 11 May 83.

322 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper, patinated. H. 12.5 cm. Knife combines casting and hammering techniques. Flared blade pointed at tops with finial in form of human head. Conical cap has cavity in center. Hollow eyes and pits in large ears probably contained lime or shell inserts. 83.509.18. Rome, Italy. 11 May 83.

323 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper patinated. H. 16.5 cm. Knife combines casting and hammering techniques. Half-moon blade has cast open-work shaft consisting of double foliated columns with open-work interlacing between. Finial consists of two seated anthropomorphic frog-headed deities with table between. 83.509.17. Rome, Italy. 11 May 83.

324 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper, patinated and beads. H. 29.2 cm. Knife combines casting and hammering techniques. Long shaft, thickened and edge decorated with raised dots toward top with half-moon blade. Finial figure of a standing warrior holding mace and shield. Wears ornate helmet and large earspools. Eyes bead inlaid as is helmet. 83.509.16. Rome, Italy. 11 May 83.

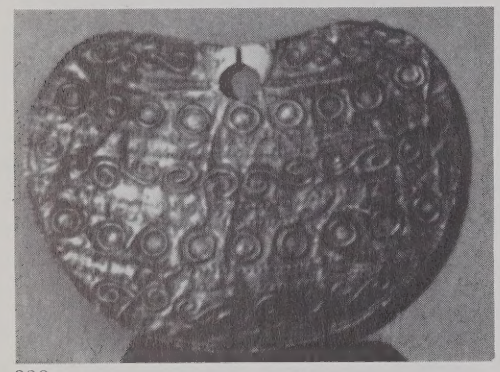
325 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper, patinated and shell. H. 17 cm. Knife combines casting and hammering techniques. Handle in form of human torso with removeable and reversible hollow head. Breast ornaments and eyes once inlaid with shell (one remains). 83.509.14. Rome, Italy. 11 May 83.

326 MOCHICA, Early-Middle (Loma Negra, Vicus, 300 B.C.-300 A.D.). Ceremonial Knife or Tumi. Copper, patinated and shell. H. 20 cm. Knife combines casting and hammering techniques. Handle in form of chief or deity, with ornate headdress, holding a staff in either hand. Eyes and necklace inlaid shell. Diamond-ended blade. 83.509.15. Rome, Italy. 11 May 83.

327 MOCHICA, Middle (Vicus, 200-500 A.D.). Nose Ornament. Gold. 8 x 9.5 cm., Wt. 6.5 gr. *83.509.4. Rome, Italy. 11 May 83.

327

328 MOCHICA, Middle (Vicus, 200-500 A.D.). Nose Ornament. Gold. 9 x 12 cm., Wt. 9 gr. Kidney shaped with divided septum clip. Repoussé in horizontal alternating rows of reed circle motifs and reverse scrolls. Intermediate area filled with double rows of tiny dots. *83.509.3. Rome, Italy. 11 May 83.



328

329 MOCHICA, Middle (Vicus, 200-500 A.D.). Restrung Necklace. Gold and carnelian. Overall Diam. 16 cm. Restrung necklace consisting of pre-Columbian elements:
a. Five parallel rows of small round carnelian beads spaced at five points to hold rows parallel.
b. A central pendant in form of a small ceramic figure.
c. A pendant on either side of central pendant consisting of a small hollow gold bead.
83.509.9. Rome, Italy. 11 May 83.

330 MOCHICA, Middle (Vicus, 200-500 A.D.). Restrung Necklace. Gold, carnelian and turquoise. Overall Diam. 24 cm. Restrung necklace consisting of pre-Columbian elements:
a. Two long, hollow gold tube beads, repoussed. L. 3 cm., Diam. 1 cm.
b. Five carnelian beads, four with an incised small figure on face of the bead with black pigment rubbed into lines, and a pendant bead in form of a head with incised diamond-shaped eyes and open mouth with teeth showing and black pigment in incisions.
c. Remainder of necklace composed of small, round carnelian beads, carnelian tubes, small hollow gold balls and tiny turquoise beads.
83.509.8. Rome, Italy. 11 May 83.

331 NORTH COAST. Cap for Staff in Hammered Gold. Gold, copper. 3 x 22 cm. Affixed to center of top of cap is small casting of a stylized bird in copper, patinated and eroded. Tail curls over top of head; hollow eye probably inlaid. 83.509.20. Rome, Italy. 11 May 83.

332 NORTH COAST. Cap for Staff in Hammered Gold. Gold, with slight red "desert varnish." L. 1.8 cm., Wt. 2 gr. Affixed to center of top of cap is a small lost wax casting of an armadillo. 83.509.6. Rome, Italy. 11 May 83.

333 NORTH COAST. Finial for Insertion in Staff Top. Copper. H. 8 cm. Mounted on wooden block. Finial knob in form of feline head with ears which stand out and large, hollow eyes probably once filled with shell. Copper has been cleaned. 83.509.35. Rome, Italy. 11 May 83.

334 NORTH COAST. Mace Head in Form of a Five-Pointed Star. Copper, patinated. Diam. 8 cm. 83.509.37. Rome, Italy. 11 May 83.

335 NORTH COAST. Poncho Pins (three). Copper, patinated. Hts. including block: 8 cm.; 6.5 cm.; 7 cm. Pins all in bird form and mounted on wood block. 83.509.32-4. Rome Italy. 11 May 83.

336 NORTH COAST. Lime Spoon. Cast copper, patinated. H. 11.5 cm. Finial in form of warrior holding mace. Mounted on wood block. 83.509.21. Rome, Italy. 11 May 83.

337 NORTH COAST. Lime Spoons and Poncho Pins (five). Copper, patinated and gold. Hts. including mount: bird, 7.5 cm.; bird, gold, 6 cm.; warrior, 6.5 cm.; bird, 9.5 cm.; boar 8 cm. Group as follows: two with stylized bird finials; one with a bird finial showing traces of gold "wash," probably Vicus; one of a well-defined warrior with accoutrements; and one of an animal, possible a boar, base pierced for attaching to garment, mounted on wood block. 83.509.22-6. Rome, Italy. 11 May 83.

338 NORTH COAST. Lime Spoons and Poncho Pins (five). Copper, patinated and silver. Hts. including block: silver bird, 5.5 cm.; parrot, 8 cm.; man, 7.5 cm.; bird, 9 cm.; bird, 5.5 cm. Group as follows: two in copper with stylized bird finials; one in copper in parrot form finial; one in silver with stylized bird finial; and one in copper of a standing man. 83.509.27-31. Rome, Italy. 11 May 83.

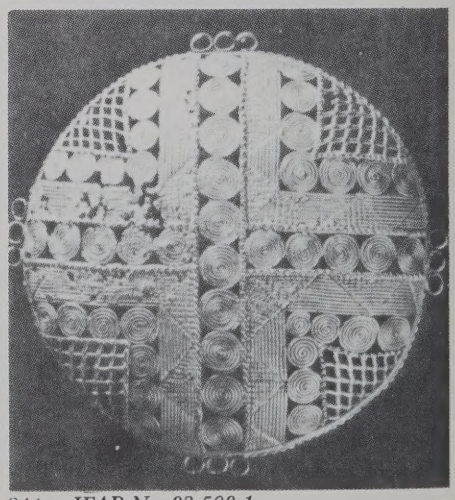
339 NORTH COAST. Restrung Necklace. Silver, carnelian, sodalite and turquoise. Overall Diam. 14 cm. Restrung necklace consisting of pre-Columbian elements:
a. Many small carnelian beads, large sodalite beads in round, flat and diamond shapes and two large turquoise beads.
b. Pendant in form of stylized silver bird. L.3 cm.
83.509.10. Rome, Italy. 11 May 83.

340 NORTH COAST, Late. Finial. Copper/bronze. H. 5 cm. Mounted on a wood block, form is a standing male with ribbed hat, arms crossed on stomach, possibly a poncho pin head. Has been cleaned. 83.509.36. Rome, Italy. 11 May 83.

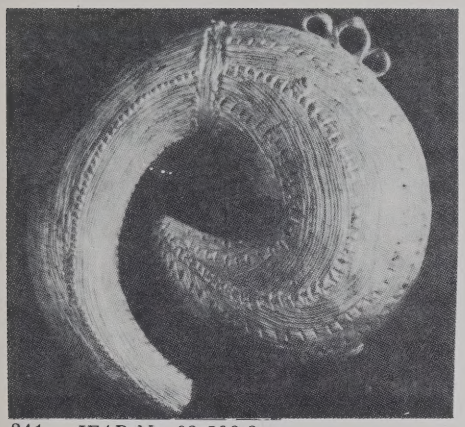
# Ethnographic Objects

*African*

341 ASHANTI (Ghana). Jewelry (thirteen pendants).
*83.508.1. Diam. 7.5 cm.
*83.508.2. Spiral imitates ant-hill. Diam. 72 cm.
*83.508.3. 7.8 x 5.8 cm.
*83.508.4. L. 5.5 cm.
*83.508.5. 4.4 x 6.8 cm.
*83.508.6. L. 5.2 cm.
*83.508.7. L. 6.6 cm.
*83.508.8. L. 6 cm.
*83.508.9. L. 4.7 cm.
*83.508.10. 4.2 x 4.9 cm.
*83.508.11. Pendent shaped like bamboo stalk. L. 4.2 cm.
*83.508.12. 12 x 3.7 cm.
*83.508.13. Pendant shaped like panther tooth.
Paris, France. Aug 83.



341 *IFAR No. 83.508.1*



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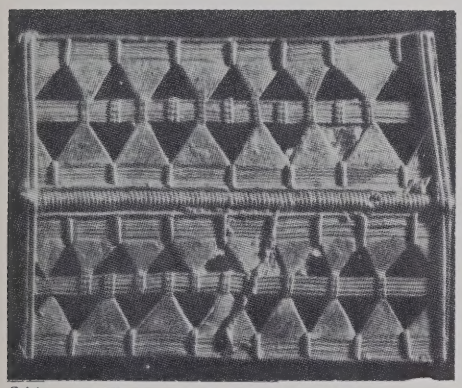
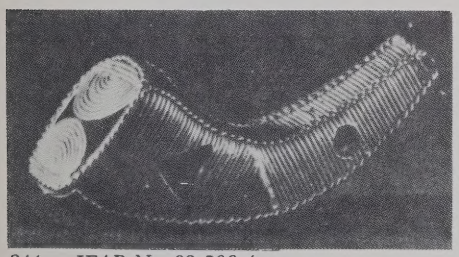


341 *IFAR No. 83.508.3*



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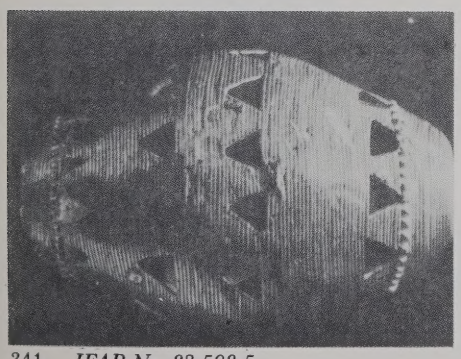

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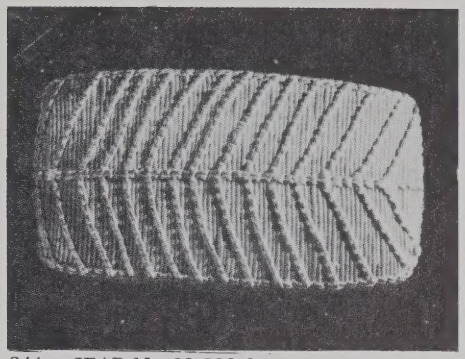

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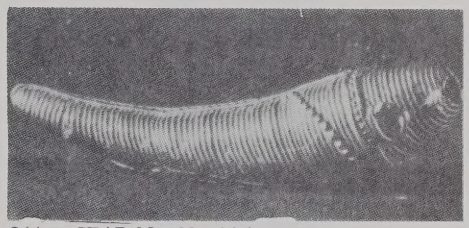

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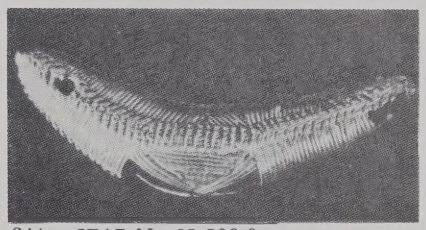

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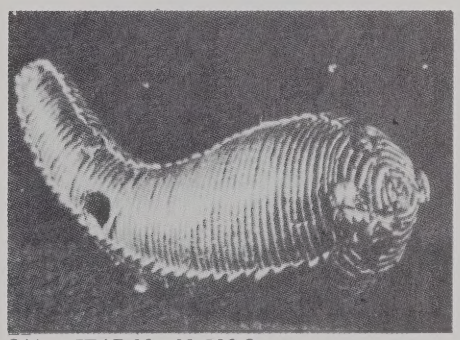

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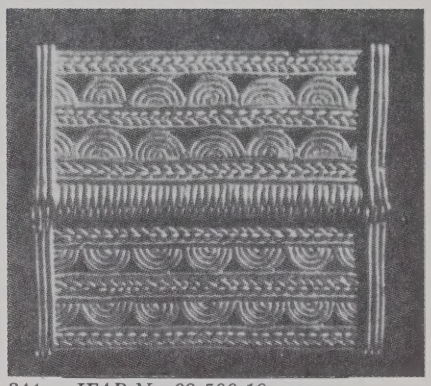

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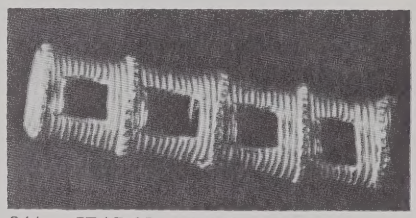

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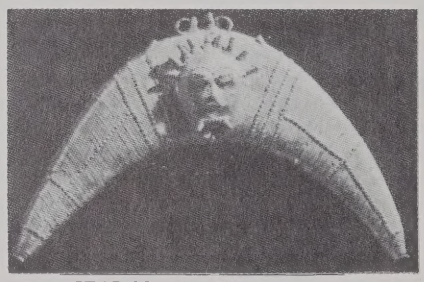

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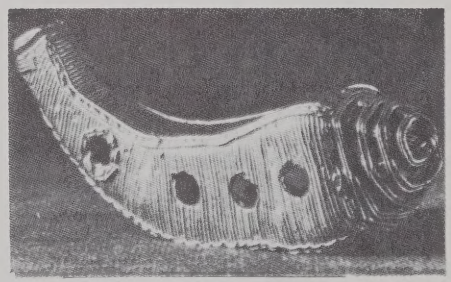


341 *IFAR No. 83.508.13*

342 BAKOTA (Gabon). Reliquary Figures (three), 19th c. Black wood covered with copper. H. 55 cm. *83.507.17-20. Puiseux en Bray, France. 14 Oct 83.

343 BULU (South Cameron). Gorilla Figure, 19th c. Gray wood. Left arm is missing and right arm extends to the ground. *83.507.21. Puiseux en Bray, France. 14 Oct 83.

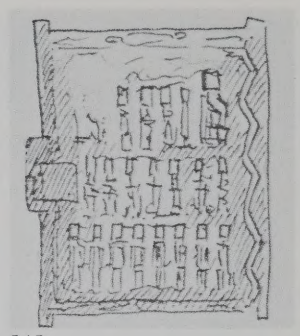
344 DOGON (Mali). Ancestor Figure with Janus Head. Wood. Approx. H. 45.7 cm. Face barely delineated. Baby wrapped around stomach and indicated in relief. Crack through wood on one side. *83.510.9. New York, N.Y. 27 Nov 83.

345 DOGON (Mali). Granary Door. Dark brown wood. Approx. 61 x 50.8 cm. Design includes rows of stylized geometric figures. One larger figure in bold relief at top right, matching figure at left is missing. *83.510.6. New York, N.Y. 27 Nov 83.

346 IBO(?) (Nigeria). Mask with Headdress. Wood. Approx. H. 48.3 cm. Face of black wood with half-moon slits for eyes. Fine line of red pigment around lips. Horns extend downwards from either side of head. Horn on right side of mask broken and re-glued. Headdress painted with commercial paint in garish colors. Figures on headdress as follows: elephant, with trunk wrapped around banana tree; trunk of second elephant has segment missing; yellow snake with spots on its back, two rusty wires for a tongue; and figure of a man in profile. *83.510.8. New York, N.Y. 27 Nov 83.

347 IBO (Nigeria). Mmo "Beauty" Headdress. Wood, face painted white. Headdress of gray wood, and traces of kaolin. Approx. H. 61 cm. Nose is sharp, slightly hooked in profile, with black line down center. Black cross on forehead. Hair carved in ridges. Headdress has curvilinear design. Fabric attached to holes along side. Fabric is worn and terracotta in color. *83.510.4. New York, N.Y. 27 Nov 83.

342 *IFAR No. 83.507.18*



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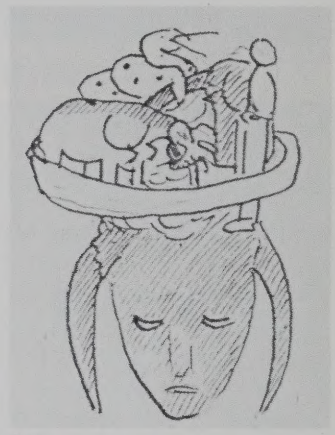
342 *IFAR No. 83.507.19*



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347

342 *IFAR No. 83.507.17*

348 KORO (Nigeria). Headpiece. Brown and white wood. Approx. H. 55.9 cm. Double axe of Shango at top of headpiece. Dark purple-brown seeds imbedded in material around top of cylinder. Columns are white. Central band includes bright red seeds. Holes in wood at bottom edge. *83.510.5. New York, N.Y. 27 Nov 83.

349 MENDE (Sierra Leone). Standing Female Figure, 19th c. Wood with black patina. H. 53 cm. Head surmounted by turban. *83.507.22. Puiseux en Bray, France. 14 Oct 83.

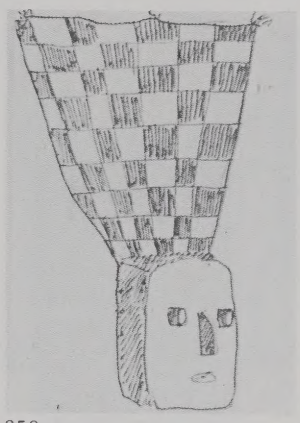
350 MOSSI (Upper Volta). Mask. Wood. Approx. H. 66 cm. Brown and white checker-board pattern on headdress. Small tufts of fiber on two or three points at top of headdress. Face is white with brown nose. *83.510.7. New York, N.Y. 27 Nov 83.

351 MOSSI (Upper Volta). Plank Mask. White and brown wood. Approx. H. 61 cm. Incised patterns: concentric circles on face. Nose has rippled surface on its top face. Edge of mask is damaged. *83.510.2. New York, N.Y. 27 Nov 83.

352 OGOWE RIVER AREA (Gabon). Face mask. Wood with traces of kaolin. Approx. H. 45.7 cm., H. face 25.4 cm. Headdress consists of two horns. Double chin and herring-bone border at hairline. *83.510.3. New York, N.Y. 27 Nov 83.

349

352



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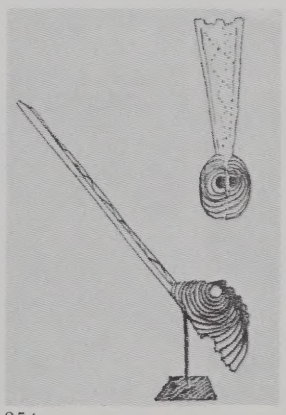

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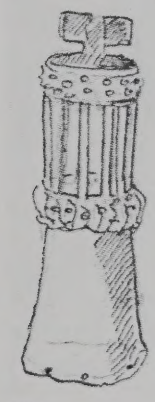


348

353 SONGE (Zaire). Standing Female Figure, 19th c. Dark red wood. H. 37 cm. Head surmounted by three horns; body surrounded by six larger horns of an antelope. From Zapo Zap. *83.507.1. Puiseux en Bray, France. 14 Oct 83.

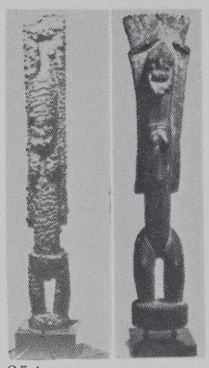
354 TELLEM (Mali). Elongated Figures (eight), 13th c. Chestnut wood. Approx. H. 30 cm. *83.507.9-16. Puiseux en Bray, France. 14 Oct 83.

355 WAREGA (Zaire). Fetish. Wood. Approx. H. 22.9 cm. Head skull-shaped, with traces of white and red color. Eyes consist of discolored dark cowrie shells. Body covered with discolored cowrie shells. Piece missing from one foot. *83.510.10. New York, N.Y. 27 Nov 83.

356 YORUBA (Nigeria). Divination Tapper. Ivory. Approx. H. 25.4 cm. Kneeling female with one arm crossed over her chest above breasts. Wears elephant headdress. Without its stand. *84.43. New York, N.Y. 13 Dec 83.

357 YORUBA (Nigeria). Female Ibeji (one of pair). Wood. H. 25.4 cm. Standing figure. Note: Illustration depicts male of the pair, which is not missing. 84.44.2. New York, N.Y. Nov 83.

358 YORUBA (Nigeria). Ifa Divination Board. Orange wood, with traces of blue pigment in border relief. Approx. 22.9 x 34.3 cm. Face of Ifa carved in relief. Border of varied geometric patterns. *83.510.1. New York, N.Y. 27 Nov 83.



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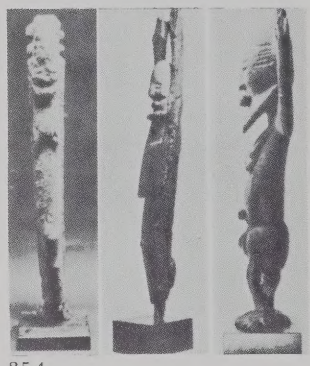

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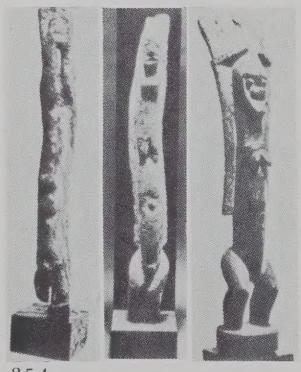

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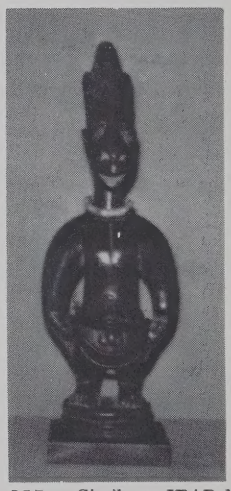
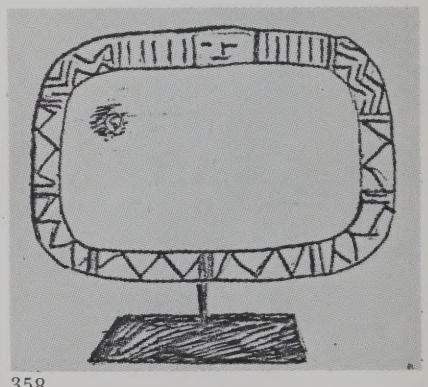


357 *Similar to IFAR No. 84.44.2*

353



358

# Oriental Art

359 YORUBA (Nigeria). Male Ibeji. Wood. H. 27.9 cm. High pointed coiffure and extensive traces of camwood. Figure of the rare "smiling" type. 84.44.1. New York, N.Y. Nov 83.

360 YORUBA (Nigeria). Old Shongo Fragment. Wood, gray in color. Approx. H. 22.9 cm. Arms and legs broken. Long pointed breasts. 84.44.3. New York, N.Y. Nov 83.

361 YORUBA (Nigeria). Standing Female Shongo Figures (seven), 19th c. Dark chestnut wood. H. 65 cm. Heads surmounted by butterfly-shaped headdresses. *83.507.2-8. Puiseux en Bray, France. 14 Oct 83.

*Oceanic*

362 SEPIK RIVER (Papua New Guinea). Tortoise Shell Mask. Approx. H. 33 cm. On raffia frame, over-molded with clay and painted black and orange. Cowie shell eyes. Cassawary features extend from top of mask. *83.510.15. New York, N.Y. 27 Nov 83.

361

*Chinese*

363 Chinese Export. K'ang Hsi Candlestick. One of pair stolen. *84.20. New York, N.Y. Dec 83.

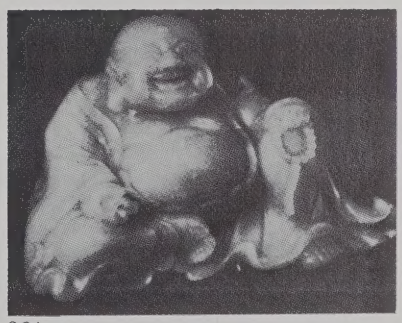
364 Chinese Export. Putai, Holding String of Beads, 18th c. Jade. 8.3 x 15.9 cm. *84.37. England. Oct 83.

365 Modern Period. Phoenix perched on Rock, 1930-40. Jade, rosewood base. Approx. 22.9 x 14 x 6.4 cm. *83.521.56. Cumberland, Ont. 12 Oct 83.

*Indian*

366 South India. Paravanachiar, 15th c. or later. Copper. *84.22. Thiruvarur, India. 22 May 83.

363



364

365

366

**Arms and Armor**

367 Flint-lock Pistols (four), 18th c. Wooden butt and iron mountings. *83.533.1. L. 45 cm. Engraved brass. *83.533.2. L. 43 cm. Engraved barrel and carved butt. *83.533.3. L. 52 cm. Engraved brass. Barrel inscription: POSER. Lock inscriptions: POSER and PRAG. *83.533.4. L. 48 cm. Betliari Castle, Czechoslovakia. 1 Nov 82.

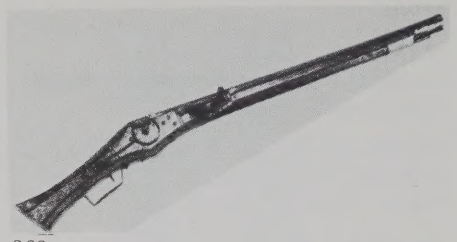
368 Italy. Wheel-lock Pistol, ca 1560. Barrel, breech and stock overlaid in steel and inlaid with fine scrollwork, L. 81 cm., L. barrel 56.6 cm., caliber 1.1 cm. Barrel marked HS with arrow. Butt plate engraved with coat-of-arms of Maximilian II, King of Hungary. *83.534.3. Vienna, Austria. 18 Dec 82.

369 Italy. Wheel-lock Pistol, ca. 1560. Barrel gold with pearls set in silver. Stock covered with steel plates inlaid with precious metals. L. 57.3 cm., L. barrel 33.2 cm., caliber 1.2 cm. Butt plate engraved with Bohemian and Hungarian coat-of-arms. Trigger missing. *83.534.2. Vienna, Austria. 18 Dec 82.

370 Italy. Wheel-lock Pistol, ca. 1570. Stock set with iron plates. Barrel, breech and stock inlaid with gold and silver arabesques. Gilded grip. L. 53 cm., L. barrel 29.7 cm., caliber 1.3 cm. Barrel signed by forger: P. Butt plate engraved with Bohemian and Hungarian coat-of-arms (escutcheon inside a heart with column of Order of Golden Fleece). Hexagonal barrel. *83.534.1. Vienna, Austria. 18 Dec 82.

**Books**

371 Codice, 1464. Parchment. *84.24. Urbino, Italy. 1983.



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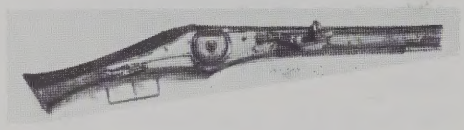

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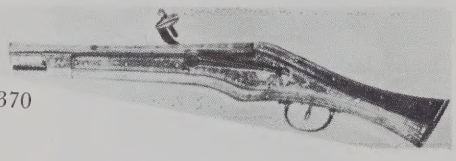

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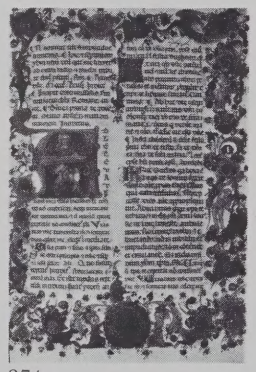

371

371 *Detail*



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*Raphael, Portrait of a Young Man, recovered.*

*G. B. Tiepolo, Madonna with Six Saints, recovered.*

*G. D. Tiepolo, Holy Family Resting on Flight to Egypt, recovered.*